

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

NATIONAL BROADCASTING COMPANY, INC.

GENERAL LIBRARY

30 ROCKEFELLER PLAZA, NEW YORK, N.Y.

New KOMA
Oklahoma City's only 50,000 watt
station proudly
announces the
appointment of

JOHN BLAIR & CO

as national representatives
effective January 1, 1959

K|O|M|A

50,000 WATTS clear channel

Oklahoma City

Jack Sampson, General Manager

One
of the
STORZ
Stations

Todd Storz, President
Home Office: Omaha
WDGY Minneapolis-St. Paul
WHB Kansas City
KOMA Oklahoma City
WTIX New Orleans
WQAM Miami

WOGY, WHB, KOMA, WQAM
represented by John Blair & Co.
WTIX represented by Adam Young Inc.

ELGIN'S XMAS BABY SELLS ALL OVER TV

JWT's heartwarming one-minute commercials with year-old Michael Lang, of Chicago are scheduled on six high-rated network programs plus spot.

Page 23

Radio wallops newspapers in new study

Page 26

How Cyanamid sells to the "Farmer's friend"

Page 30

Edsel's Fox faces a tough ad job

Page 34

who says KVTV is the best TV buy in Sioux City?

NATIONAL ADVERTISERS SAY SO!

An air check during the week of October 19 through 25 found that:

- National advertisers invested 70% of their TV ad dollars for Sioux City on KVTV.
- Of the 19 national advertisers using KVTV and Station B, 16 invested more than 50% on KVTV.

LOCAL ADVERTISERS SAY SO!

This same air check showed these facts about local advertisers:

- Local advertisers invested 71% of their TV advertising dollars on KVTV.
- Of the 8 local advertisers using KVTV and Station B, 7 invested more than 50% on KVTV.

KVTV had 70 exclusive advertisers, both local and national. Station B had 22.

ARB SAYS SO!

An ARB Metropolitan Survey made from October 19 through 25 shows that:

- From sign-on to sign-off, KVTV had 36% more share of audience than Station B.
- KVTV had 312 quarter hour wins. Station B had 128.
- KVTV carried 19 of the top 25 programs.

To sell your product most effectively in Sioux City, sell on the most watched station in Sioux City—KVTV.



KVTV

CHANNEL 9 • SIOUX CITY, IOWA
CBS • ABC



PEOPLES
BROADCASTING CORPORATION

WGAR, Cleveland, Ohio
WRFD, Worthington, Ohio
WTTM, Trenton, New Jersey
WMMN, Fairmont, West Virginia
WNAX, Yankton, South Dakota
KVTV, Sioux City, Iowa



it takes **TALENT** brother . . . and

THE BIG DIFFERENCE IN PHILADELPHIA RADIO IS **TALENT**

WPEN programs believable,
selling, local personalities 24
hours a day, 7 days a week.
Talent—that's why more local and
more national advertisers buy

WPEN

than any other Philadelphia
radio station.

Represented nationally by
GILL-PERNA

New York, Chicago, Los Angeles, San Francisco, Boston, Detroit



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

- Elgin's Christmas baby sells on six network shows**
- 23** Heart-warming holiday television commercial, produced by JWT's Chicago office, features year-old Michael Lang in role of wristwatch tormentor
- Shopping study gives radio edge over print**
- 26** More than twice as many N.Y. area housewives are reached by radio than by newspapers before shopping is shown in Pulse study for WOR Radio
- Parti-Day tops competitive toppings in Wisconsin**
- 29** Reports from Green Bay test area show that consumer results of day tv are building. Grocers report up to 100% sales increases for Parti-Day
- What's behind Cyanamid's million tv splurge?**
- 30** It takes community sanction to guarantee purchase of farm chemicals, so tv new-reel program dramatizes the benefits of efficient farming
- Are radio campaigns too short?**
- 33** Growing use of flights, particularly in spot, makes some wonder if ad-men have forgotten about the importance of repetition in advertising
- 1959's toughest advertising job?**
- 34** Madison Avenue scuttlebutt favors Edsel's Fox as the man most likely to be nominated for "advertising manager with toughest job of the year"
- Standard Oil (Cal.) gets \$100,000 promotion free**
- 36** The 26 western stations carrying *Sea Hunt* for Standard-Chevron dealers provided large scale premiere promotion at no cost to client or BBDO
- Mitch on local radio pulls 2,390 phone orders**
- 37** Switchboard flooded with calls, Higbee Department store writes album sales at 500-per-hour clip during Miller's visit on Cleveland program
- Radio revives a grand old brand name—HIRES**
- 38** Root beer maker's 300 spots a week on seven Southern California stations boost sales 90%. Object: revive a household word, rekindle youth market
- Tv homes: 40% watch nine hours daily**
- 39** A just released Nielsen Tv Index quintile study shows national viewing average at 5:50 hours daily. Also in section, comparagraph on net shows
- SPONSOR ASKS: Do tv critics really hurt television?**
- 54** With recent heavy criticism of television, two agency men and a tv critic review the effect of this publicity on both the public and industry

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WHO-TV
IS FIRST
WHO-TV
IS FIRST
WHO-TV
IS FIRST
WHO-TV
IS FIRST
WHO-TV
IS FIRST
WHO-TV
IS FIRST
WHO-TV
IS FIRST


NCS No. 3 proves that WHO-TV has the TOP *daily circulation* in Central Iowa. ARB proves that WHO-TV has top RATINGS.

You know how we do it, of course — WHO-TV gives its public the *best there is in television*.

With WHO-TV you can win Central Iowa — *easy as pie!*

METROPOLITAN DES MOINES
Sept. 21 through Oct. 18, 1958

NOTE: Where a station is credited with the highest rating for a given daytime quarter-hour strip (Mon. through Fri.) that station is credited above with 5 quarter-hours.



IS FIRST
WHO-TV
IS FIRST
WHO-TV
IS FIRST
WHO-TV
IS FIRST

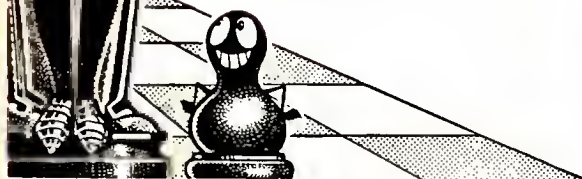
WHO-TV
Channel 13 • Des Moines



NBC
Affiliate

PORTLAND OREGON a KING SIZED AREA

that is
covered by



KING SIZED



assures
all
advertisers

KING SIZED RESULTS



NEWSMAKER of the week

Last week, at the Leo Burnett Co. in Chicago, a Harvard, Harvard Business School-trained marketing man, with a broad background of agency and food experience, took on additional responsibilities. His new post represents a significant change in Burnett's executive structure, and one which many believe will become a common agency pattern.

The newsmaker: Joseph M. Greeley, Burnett v.p. in charge of marketing, and member of the agency's board of directors who now assumes authority for media and research as well as for his own marketing department.

According to Burnett spokesman, the new inter-departmental merger will "strengthen the impact" for Burnett's clients of its overall marketing, media planning.

Behind the move, however, veteran observers see increasing evidence of the mounting importance of the marketing man as a key figure in top-level management.

Actually, Burnett is not the first big agency to group marketing, media and research under one executive head. The system has been in effect at Kenyon & Eckhart for some time with Max Ule responsible, for not only media, marketing and research, but also for promotion and radio/tv departments.

Burnett, however, is the first large Chicago agency to install such a system, and the move is regarded as especially significant due to Burnett's heavy grocery billings (Pillsbury, Kellogg, P&G, etc.)



Joseph M. Greeley

As early as three years ago, SPONSOR reporting on "The Advertising Agency in Transition" predicted the trend to greater importance for the marketing man. Here is a SPONSOR quote from that report. "There's a prospect for a big, intramural power play in the emergence of the marketing man as a figure of consequence in the agency. Some marketing directors have already disclosed their thinking on who should control media."

Greeley, who has been with Burnett since 1948, has an impressive background in the agency and marketing field. A graduate of both Harvard and the Harvard Business School, he spent 12 years with Quaker Oats, and with Hecker Products Co., before entering the agency business with Pedlar and Ryan in 1942. He later moved to Dancer-Fitzgerald-Sample as account supervisor on General Mills, and joined Burnett to handle the Pillsbury account.

In the new Burnett reorganization of executive responsibilities, v.p. Leonard Matthews was named executive in charge of media and research with v.p. John Coulson heading up research and Thom Wright v.p. in charge of the media department.

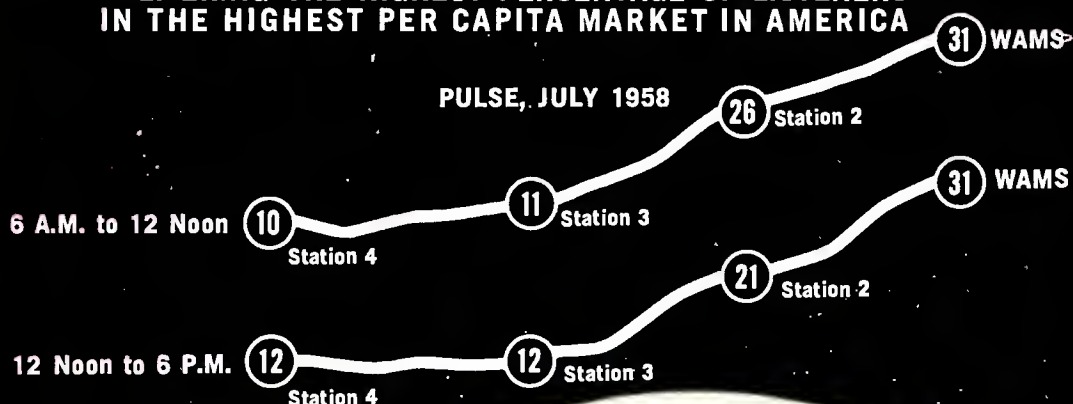
NEWSMAKER STATION of the WEEK

WAMS appoints **EASTMAN**

WAMS

WILMINGTON, DELAWARE

**DELIVERING THE HIGHEST PERCENTAGE OF LISTENERS
IN THE HIGHEST PER CAPITA MARKET IN AMERICA**



**NUMBER 1 IN ALL
OTHER SURVEYS, TOO!**



robert e. eastman & co., inc.

national representatives of radio stations

NEW YORK:
527 Madison Avenue
New York 22, N. Y.
PLaza 9-7760

CHICAGO:
333 N. Michigan Ave.
Chicago, Illinois
Financial 6-7640

SAN FRANCISCO:
Russ Bldg
San Francisco, Cal.
YUkon 2-9760

THE *Quality* THAT COMES WITH *Age*

30 years
Service

in the Columbus Area
is the key-stone of
WRBL policy in provid-
ing TOP Quality pro-
grams for all Audiences

WRBL

*Pioneer and Leader in
Columbus since 1928*

Complete local news
coverage since 1937

Proudly—a CBS
affiliate since 1939

WRBL-FM

*First Station in Georgia with
Daily Stereophonic Music*

FM operation continuously since
1946 . . .

Exclusive FM in Columbus since
1953 . . .

It's the combination of
**Quality and
Experience**
which makes WRBL Radio
the New and Preferred
tune-in habit
of the Columbus Area

WRBL RADIO WITH FM

5KW 25KW
COLUMBUS, GEORGIA

Represented by
GEO. P. HOLLINGBERY

by John E. McMillin

Commercial commentary

Memories of a Christmas Broadcast

I wonder how many of you remember the broadcast from Hollywood of Philco's *Radio Hall of Fame* on 24 December 1944?

Perhaps few listeners who heard Bing Crosby and Orson Welles on that faraway Christmas Eve will recall the details of the program.

But I think that those of us who were involved in planning and producing the show will always remember it with special feelings of warmth and affection.

December was a bleak month back there in 1944. World War II was grinding to a close, but not as quickly as most Americans had hoped. The Normandy invasion had thrilled everyone. The drive across France had raised great expectations. But when December brought a stalemate and the Battle of the Bulge, the hearts of the whole country seemed to sink in a kind of personal despair that was deeper and more terrible than at any other time during the war.

It was as if people everywhere had suddenly become conscious of their own stakes in the conflict, and were praying, "Dear Lord, don't let it happen to me and mine before the end comes."

For those of us, who had spent three doubting, questioning years being inwardly ashamed and deeply self-reproachful because we had no part in the fighting, it meant an extension of our unhappiness.

And, of course, for millions of Americans in France and Italy and England and the Pacific it meant another somber, dangerous Christmas as a long, long way from home.

Hollywood, of all unlikely places

In the midst of all this, it seemed a bitter, sardonic joke to find oneself in Hollywood at Christmas time.

Southern California will never seem very Christmas-like to any New Englander who associates the holiday with snow and pine trees, and candles in the windows of little white houses.

But that year it was more than the dusty poinsettias and thin sunshine that clashed with the season. It was the whole idea of being in the gaudy "entertainment capital of the world" while the world itself was locked in mortal struggle.

I remember walking into the huge lavish Earl Carroll Theatre on Sunset Boulevard where the Philco broadcasts were held, and thinking that it represented just about everything that was cheap and trivial and unimportant in my own life.

Philco's *Radio Hall of Fame*, an hour-long show with Paul Whiteman's Orchestra, and a new cast of guest stars every week, was always a difficult program to put together. But trying to do it at that time, and with those feelings, was like walking through molasses.

Moreover, right up until we went on the air, everything seemed to be going wrong. Crosby's appearance was a last-minute decision, reached only after some bitter arguments with his brother Everett.

Orson Welles, whom I had asked to do some sort of "standard classic" (Dickens, if he wanted to) sent in a script that brought from Tom McKnight, the program's director, the doleful prediction that it would "ruin the show."



50,000 watts

1130 kc



Facts Of Broadcasting — DETROIT

In the Home

of the Automobile . . .

Where advertising people

. . . . know their Market, and

. . . . know their media

. . . . along with their Motor Cars

A top national agency's

own 1958 private survey

disclosed

W-CAR carrying more

Automobile Advertising

—regional, national and dealers—

than any other

Detroit Area station

*

*

*

Detroit Sells Cars — and Buys W-CAR!

W-CAR—DETROIT . . . 50,000 watts on 1130 K C

Your
'59
Budget
will
GO
Farther
on
W-CAR
Lowest cost per thousand
in Detroit Area



Look who's advertising on TV now!

Local businessmen—most of whom never could afford spot commercials until the advent of Ampex Videotape® Recording. For Videotape cuts production costs to ribbons—brings "live local" spots within the reach of almost everyone.

Scheduling to reach selected audiences is much easier too. Commercials can be pre-recorded at the convenience of both station and advertiser, then run in any availability, anytime.

Opening new retail markets and expanding income potentials for stations are just two of many benefits of Videotape Recording. Write today for the complete story. Learn too how easy it is to acquire a VR-1000 through Ampex purchase or leasing plans.

CONVERTS TO COLDR ANYTIME • LIVE QUALITY • IMMEDIATE PLAYBACK • PRACTICAL EDITING • TAPES INTERCHANGEABLE • TAPES ERASABLE, REUSABLE • LOWEST OVERALL COST

850 CHARTER STREET, REDWOOD CITY, CALIFORNIA

Offices in Principal Cities



© 1958 AMPEX CORP.

Bing, who appeared at rehearsal wearing a tiny Tyrolean hat, took one look at the script, and announced he couldn't play it because he'd "just get laughs." But somehow we staggered up to air time. And then suddenly the miracle happened.

A broadcast to remember

From the opening bars of *Adeste Fideles*, we knew we had a program to be proud of. Bing was singing with all that strength, sincerity and ease that have made him one of the best loved artists of our time. His *Silent Night* was the truest, purest rendition of the old German carol that I have ever heard. And when, with the Merry Macs, he went rollicking through *Jingle Bells*, he had the whole audience jumping in his musical sleigh.

Orson's script turned out to be a beautiful dramatization of Oscar Wilde's lovely story, *The Happy Prince*. Orson did the narration, and Bing played the central character with incredible tenderness (and no laughs). Later a commercial record of the "Happy Prince" was made from this part of the Philco broadcast. If you have never heard it, you should. It is one of the truly great radio classics.

Nor was this all. Bing had just come back from France where he had visited the camps, and on our program he repeated some of the skits and songs he had done for the troops.

He also made a very moving little speech to the mothers and fathers of the boys over there. He said, "I've seen them, and they're all right, and don't worry. The last thing any of them would want is to have their folks worrying about them at Christmas time."

And then Orson who, in his moments of greatness, is unequalled by any reader in the world, began the Christmas story from St. Luke, "Now it came to pass in those days there went out a decree from Caesar Augustus that all the world should be enrolled. And all went to enroll themselves, everyone to his own city. . . ."

When he had finished he turned to the audience, and said quietly, "And now, our program would not be complete without this. Bing is going to sing *White Christmas*." There were 1,500 people in the theatre, and I've never heard anything quite like their reaction to this announcement. There was a gasp, a sigh, a kind of half sob, and then complete silence as Bing finished

*"May your days be merry and bright,
And may all your Christmases be white."*

All in all it was a broadcast to remember. A broadcast which, I am sure, brought comfort and happiness to a great many people.

That is why I have been thinking about it this Christmas time. Our business, the crazy, mixed-up business of advertising and broadcasting is all too often hectic and harried and pressure-ridden and superficial and cheaply commercial.

But most of us who have ever struggled to put on radio and tv programs know that there do come too, however rarely, moments of real truth and surpassing beauty. Moments when, in Matthew Arnold's phrase, "*A man becomes aware of his life's flow.*" When he can see beyond himself, and his own pathetically small part in the world, to something deeper and finer.

*"And then he thinks he knows
The hills where his life rose
And the sea where it goes."*

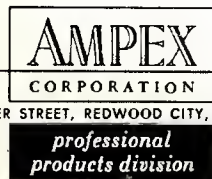
To all of my friends in radio and tv and advertising who have found such moments in their work, I send my affectionate best wishes for a very Merry Christmas.

"Stocks furniture on tape"



Mr. Robert Breckner
V. P. Programming
KTTV, Los Angeles

"We Videotaped* the world's largest home furnishing store, Barker Bros., floor by floor — in one session of less than 5 hours, we recorded a huge collection of furniture, complete with motion. This technique, which has enabled KTTV to capture the immensity of this store and its stock, is helping Barker Bros. and its agency, Mays & Company, get more out of its TV than ever before."



850 CHARTER STREET, REDWOOD CITY, CALIFORNIA

*TM Ampex Corporation



"J," feeling Jolly

Because of the season,
Dons a Santa Claus suit
For a mighty good reason!

'Tis right before Christmas
And all through the land,
Hundreds of sponsors
Are feeling just grand!

Their spirits are high
And not from libation.
An increase in sales
Has caused their elation!

Hundreds of thousands
Of L.A. adults
Heard their commercials
And produced big results!

The Los Angeles station
Which did this big task
Was KHJ Radio.
"How?" You may ask.

KHJ's Foreground Sound
Is, simply, the answer.
No Santa, no sleigh,
No Dasher, no Prancer.

We hope we've helped you,
Or that we soon might!
Meanwhile, Merry Christmas
And to all a good night!

**KHJ
RADIO**

LOS ANGELES
1313 North Vine Street
Hollywood 28, California
Represented nationally by
H-R Representatives, Inc.



Timebuyers at work

Ed Ratner, Friend-Reiss Advertising, Inc., New York, reports that his agency handles a number of toy accounts which are unfamiliar with tv. "They have all heard about the magic of tv and its fantastic successes," Ed says. "And because they have also been told that tv is terribly, terribly expensive, they generally try to 'play it safe' by following the pattern set by 'Whatchamacallit Toy Co.' in its 'fabulous' campaign—using the 5 to 7 p.m. slot exclusively. 'Who watches in the morning?' they ask. So in the last few months I had literally to force three clients with products that appeal to *pre-school* youngsters to use 9-10 a.m. and noon-time kid shows. I felt we would be reaching the right audience with the right product during "C" time at a better cost-per-1,000 than late afternoon "B" time. And, although I knew that pre-schoolers watch the later shows, too, I also knew that eight- nine- and 10-year olds had no interest in our products. The result? Shows like *Shari Lewis' Hi Mom* on WRCA-TV and *Cartoon Playtime* on WNEW-TV, New York, made me a hero; all three clients will be back on tv in January, not next September. Audience composition was the key."



David Lawrence, Beckman-Koblitz, Inc., Los Angeles, feels that while the first considerations in buying should be audience, availabilities, cost, composition and station personality, merchandising can greatly increase the power of the purchase when properly handled. "General merchandising plans are usually ineffective,"



Dave says, "but a plan specifically tailored to fit the client's needs can give a campaign considerable extra mileage. "We've been able to work out some excellent plans by sitting down with the station representative and the stations' merchandising directors. For example, we've used station personalities very effectively in these merchandising campaigns by building contests around them; the contests snowballed and really broke the ice when entering new markets." Dave feels that it's important that timebuyers learn more about merchandising and create their own merchandising plans for both the client as well as the market. "Merchandising," Dave says, "can be of tremendous value—but the plans must be developed in terms of specific marketing problems."

YOUR 1959 BUSINESS WILL BE UP

because you'll get more of it if you read

SPONSOR's 12th annual

FALL FACTS BASICS

38 pages on **Marketing** with 15 pages of BASICS charts

86 pages on **Radio** with 15 pages of BASICS charts

78 pages on **Television** with 18 pages of BASICS charts

17 pages on **Film** with four pages of BASICS charts

Full copies of Fall Facts BASICS available for \$1

Reprints of the popular BASICS charts sections:

<div> 16 pages on Marketing 16 pages on Radio 24 pages on Tv and Film </div>	<div> { { { { { { </div>	1 TO 9	35 cents each
		10 TO 49	25 cents each
		50 TO 99	20 cents each
		100 TO 499	15 cents each
		500 TO 999	12½ cents each
		1,000 OR MORE	10 cents each

Prices include postage

For fast delivery, use the coupon below:

Readers' Service, SPONSOR, 40 E. 49 St., New York 17, N. Y.

Please send me the following reprints from Fall Facts BASICS.

Check or cash enclosed Bill me

Section	Quantity desired	Unit price	Total amount
Marketing
Radio
Television-Film

Full copy of Fall Facts BASICS—\$1

Name

Company

Address



This angel is an enlarged portion of the capital letter "F," shown at right, from the Christian ABC Book "Vorschriftbuch," or copybook used in the writing school in the Ephrata Cloisters, Ephrata, Pennsylvania, circa 1750.

Courtesy of Ephrata Cloister Associates, Inc.



WGAL-TV and the Steinman
Stations best wishes for
the holiday season
and a happy and
prosperous New Year

STEINMAN STATIONS

Clair McCollough, Gen. Mgr.

WGAL-TV, Lancaster, Pa. • WGAL, Lancaster, Pa. • WDEL, Wilmington, Del.
WKBO, Harrisburg, Pa. • WORK, York, Pa. • WRAW, Reading, Pa.
WEST, Easton, Pa. • WRAK, Williamsport, Pa.

SPONSOR-SCOPE

20 DECEMBER 1958

Copyright 1958

SPONSOR

PUBLICATIONS INC.

All's well with R. J. Reynolds and spot radio: Esty this week advised station reps that Reynolds was renewing contracts to cover 1959.

Renewals are for 52 weeks—which makes the account one of the golden citizens of spot radio. Estimated expenditure: about \$5 million a year.

Another one for the bewailers of tv's "deterioration" to chew on: NBC TV has committed itself for \$1 million on two specials it hasn't even begun to sell.

They are: Mary Martin (\$525,000 gross) and Lawrence Olivier in *Moon and Sixpence* (\$550,000 gross). The Olivier show will be finished shortly on tape.

Pat Weaver erupted back into trade talk this week.

Core of the speculation: The one-time NBC chief executive, progenitor of the tv special, etc., is moving into McCann-Erickson as a consultant.

Corollary thinking: The time is not far off when the \$6-7-million Kaiser account will leave Y&R to come under Weaver's personal wing at McC-E—a la the participation deal Terry Clyne got when he delivered the Bulova account to the same agency.

That Beep-Beep phonograph record—whose comedy lyrics star a Cadillac and a Nash Rambler—could turn out a costly item for radio stations: Mercury, via K&E, has already threatened to cancel any station that plays the Beep-Beep tune within ear-shot of a Mercury commercial.

The warning was issued last week on K&E stationery. There's a good possibility that a similar order to desist will come from JWT in behalf of Ford.

Agency marketers and planners have completed their initial survey of 1959 horizons. Here are some of the trends and phenomena they envision:

A new party line is spreading among top-ranking national advertisers that's going to make it tougher for the competitors of tv next year—and that includes radio.

These leaders are telling their sales organizations and dealers that their new plans will put most promotional stress on the medium with bigtime status and inherent glamour and prestige.

In the bid for shelf and floor space, they're bent on associating a product's image with the twin halo of the medium itself as well as its sales power.

This thinking obviously puts a heavy premium on the psychological impact a campaign will have on the sales force and the retailer.

To recall the past year's (1958) fashionable approach: The talk was of low-cost mass media and millions of impressions.

Marketingmen and agency planners additionally see tv entering the competitive lists for 1959 with a major asset it didn't have until recently: flexibility.

Here's how that's been brought about: (1) Shortterm contracts on the networks; (2) the elimination of the must-buy rule on CBS TV; (3) added ways to spread the risk on the networks; and (4) individual station plans that make participation all over the schedule easy and materially reduce the cost-per-thousand.

San Francisco gave new national spot radio business a lift this week with these two sizable campaigns:

RALSTON PURINA (Guild, B&B): Schedules from 26 January into April for Ry-Krisp, Wheat Checks, and Rice Checks; the number of spots and stations differ according to markets.

STOKLEY-VAN CAMP (Lennen & Newell): The frozen foods divisions will have campaigns in package form running in 15-20 markets, starting 16 January.

Because not all the major spot-buying agencies are in agreement on what constitutes the top 25 markets, it's interesting to note how an agency heavy in grocery goods ranks the leaders. Here's how Benton & Bowles does it.

1. New York	8. Pittsburgh	14. Hartford	20. Buffalo
2. Chicago	9. San Francisco	15. Milwaukee	21. Atlanta
3. Los Angeles	10. St. Louis	16. Cincinnati	22. Providence
4. Philadelphia	11. Washington	17. Dallas-	23. Kalamazoo-
5. Detroit	12. Minneapolis-	Fort Worth	Grand Rapids
6. Boston	St. Paul	18. Kansas City	24. Johnstown-Altoona
7. Cleveland	13. Indianapolis	19. Baltimore	25. Seattle-Tacoma

CBS TV this week doused the high hopes some affiliates had entertained about using their Ampex tape machines for delayed broadcasting of network programs.

The rules for taping as laid down by the networks are so stringent that a taped delay is out of the question unless it is of transcendental importance or the time-zone situation makes it imperative.

In a letter to stations, noting first that the purpose of a network is in simultaneous broadcasts, CBS TV listed these conditions for permission to delay:

1) No taping whatever unless prior permission had been asked, and the network and advertisers consent.

2) The written request for taping, at least 10 days in advance, must specify the re-broadcast time, the substitute program, and assurance that the delayed broadcast will be erased within six hours of use.

Where the real hitch comes in: All the unions involved will have to be contacted as part of the processing by the network. Also, CTN (the new initials that the network would prefer to be known by) reserves the right to cancel a permit on six days' notice.

The network says it wants to protect its shows from winding up on a theatre screen in Patagonia or a French village.

K&E media analyst Bud Sherick this week raised a provocative point about the wisdom of buying spot tv on the basis of accumulative rating points.

Sherick maintains that spot buying instead should be designed to meet the coverage and frequency objectives of a campaign.

To make his point, Sherick cited two examples of schedules and showed some of the wide divergencies you can get by different buying methods.

Schedule I involves five participations each Monday through Friday in daytime A and B strips. Schedule II calls for three participations a week in an A time strip, two participations a week in a B time strip, and five weekly spots in a late movie.

The results, as Sherick figures them:

	SCHEDULE I	SCHEDULE II
Total rating points		
1 week	82	78
4 weeks	328	312
Cumulative audience		
1 week	25%	40%
4 weeks	40%	60%
Avg. exposures per home	8.2	5.2

Schlitz (JWT) this week became the first advertiser to place an order with CBS TV under the network's new plan whereby the minimum buy replaces the must-buy concept.

The brewer's order is for about 120 stations Saturday 10:30-11 p.m., starting in May. This lineup differs from what had been the norm under the old rule in that it does not include many of the top 35-or-so markets.

Salient provisions of the new way of buying CBS TV, as passed on to agencies this week:

(1) The minimum night-buy is 80% of the hourly basic requirements, figuring \$99,700; (2) the minimum day-buy is 75% of the basic requirements, which comes out to about \$23,000 a quarter-hour; (3) the network reserves the right of time recapture on two counts: (a) if another advertiser offers to fill in "insignificant" regions omitted from the incumbent client's lineup, and (b) if there's a better offer later for a period that an advertiser picked at less than the minimum percentage.

Educational level apparently affects the viewing of tv variety shows less than most major programing types. From egghead on down, the appeal of variety is uniform among adults.

Not so with westerns and hour drama. The former gets a noticeably higher vote among the less-educated; for hour dramas the reverse is true. Here are the average ratings for these three types (figures in parentheses give the number of shows involved):

EDUCATIONAL STATUS	WESTERNS (10)	HOOR VARIETY (11)	HOOR DRAMATIC (6)
3 yrs. of high or less	30.2	23.1	17.6
High school graduate	32.2	24.1	19.5
Attended college	25.6	24.1	21.2
National rating avg.	29.6	23.8	19.4

Quiz shows meantime fare best among those who are low on the educational ladder. Situation comedies and mysteries, on the other hand, do pretty well all around.

Incidentally, here's the breakdown for Omnibus: didn't complete high school, 7.6; high school graduates, 5.4; attended college, 10.4; national rating, 7.5.

Source: NBC research based on Jan.-Feb. 1958 Nielsen data.

A change in the competitive climate between the reps and the radio networks is already perceptible. On the whole, it's growing a little milder.

You can attribute this to two recent developments: (1) CBS Radio's cutback in its commercial schedule, and (2) Todd Storz' affiliation in Oklahoma City with NBC Radio.

In fact, a rep, who had been quite voluble in vaunting the inroads made by independent stations on the rating leadership front, this week told SPONSOR-SCOPE that he no longer wanted to be tarred with the anti-network brush. He says each station has to consider what's to its best individual interest.

You can expect the major ad agencies in tv to quadruple their efforts in 1959 to track down scraps of evidence about the effects of commercials on viewers.

The big continuing job in that direction is being done by the P&G agencies in three cities. They want to find out (1) what the viewer recalls about the commercial, and (2) which position on a program is more effective.

Telephone calls are made the day after a new commercial hits the air. Out of 2,500 dialings, there's usually a random sample of 200.

Meantime JWT's Chicago office has a running examination of the degree of attention commercials receive during the course of an evening.

Other studies JWT has on tap: (1) Relative value of a name announcer over a run-of-the-mill pitchman; (2) how much does sponsor identification with program or star affect the impact of a commercial; (3) what's the relative value of a 60-second and 20-second commercial.

Network radio had quite a surge of new business this week.

CBS picked up over \$2.5 million in renewals and new business, while NBC accumulated a hefty package of billings via Borden, Lewis-Howe, Surf (Lever), Pepsodent mouthwash, Alcoa, Volkswagen, and the Philip Morris brand.

CBS's list included: Bristol-Myers, Lewis-Howe (each accounting for over \$1 million in renewals), Surf, Borden, and Q-Tips.

Perhaps the crowning coup in the effort of New York radio and tv stations to bridge the newspaperless void created by the strike: WRCA-TV bunching 14 N.Y. Times staffmen to read the news they "might have written" for the Sunday edition.

New York air media as a whole did a yeoman job in keeping the metropolitan area updated, not only on the flow of news but the comment as well.

(For details of what the various stations did see **WRAP-UP Radio Stations**, page 58.)

The Bates agency this week took exception to the average rating that Benton & Bowles gave itself in comparison with other agencies, based on the first November Nielsen (see 13 December SPONSOR-SCOPE, page 15).

Points in Bates' brief:

(1) B&B should have included all its 13 nighttime network shows, instead of confining itself to seven, in which event the rating would have been 22.6, rather than the self-determined 26.5; (2) the average for Bates' 14 nighttime programs is 22.0, not the 21.3 that B&B had figured.

Y&R, Chicago, apparently has a media department that doesn't hew to the old agency dogma: don't urge the client to change horses in mid-stream if he's happy with what he's got running.

This week's example:

Right in the middle of a nighttime spot tv campaign, the agency induced Northern Paper Mills to sink all the money involved into daytime.

The idea is that you thus get better efficiency in audience and a lower-cost-per-thousand if your prime target is the housewife.

Advertising will start off 1959 with a pair of aces back to back.

ACE I: The biggest flood ever of new products in all consumer fields, many of them revolutionary innovations. To introduce the newcomers—as well as buck the expected onslaughts of competition—more money will come out of reserve funds.

ACE II: There'll be a mammoth drive in the durable consumer field to maintain price lines. Manufacturers will support this effort with a lot of added sweetening in the advertising pot.

Next time anybody refers to local radio as one big perpetual jukebox, ask him whether he's been listening to that type of radio recently.

If he had, he would have noticed that there's a lot of program experimenting and improvements of format going on.

For example, many stations are putting a long-hair or semi-long-hair accent on their nighttime programing.

Not only have such stations gone symphonic in the later hours, but they've found sponsors for this fare.

The cue in no small measure apparently came from the growing success of fm.

For other news coverage in this issue, see Newsmaker of the Week, page 4; Spot Buys, page 57; News and Idea Wrap-Up, page 58; Washington Week, page 51; SPONSOR Hears, page 52; Tv and Radio Newsmakers, page 66; and Film-Scope, page 49.

Publisher's Note—This is an advertisement, but one of such unusual character we are glad to be a sponsor of it.

Persuaders in the Public Interest

The story of a little-known band of men and women
who created a Hundred Million Dollar
Non-Profit Trust that works for the public good

By JASON WEEMS



Last summer, a father, driving his vacationing family through one of our great national forests, pulled up for the view where a

mountain road looked down on a deep, wooded canyon.

Filling his pipe, he flared a kitchen match with his thumbnail, in the Western manner.

"Hey, Pop," cried his eight-year-old son, "don't throw that match out the window, break it. You know what Smokey the Bear says."

Smokey has been urging people to take such precautions against starting forest fires for 16 years. You've probably seen his messages on posters, on TV, or in print. Or heard them on the radio.

Smokey, who now lives in the Washington, D. C., zoo, was a real-life bear cub. A forest ranger found him wandering in the smoke of a forest fire which had consumed his mother. Advertising men dressed him up in print as a forest ranger and made him the greatest fire fighter of them all.

As a result of his efforts, the U.S. Forest Service estimates that, since 1942, 600,000 forest fires *did not start*; 260 million acres of timber *did not burn*; and nearly 10 billion dollars of damage *was not done*!

Who Made Smokey a Hero Fire Fighter?

Smokey got his start in the fire-fighting business in 1942 when the U.S. Forest Service called for help from a unique business organization called The Advertising Council.

You've probably never heard of The Advertising Council, but it is unlikely that a day passes in which you are not exposed to the persuasive messages, prepared and disseminated under its auspices, on the air or in print. This is a good thing for you, and for your country.

It all started when an advertising man had lunch with a Princeton professor and three officers of the Rockefeller Foundation in New York. This was in the spring of 1941.

The Adman Stuck His Neck Out

The professor was doing research in communications under a Rockefeller grant, so the lunch table talk naturally turned to the art, or science, of communication. That was when the adman stuck his neck out.

He said all foundations were making two mistakes in policy. First, they spent most of their money on the *increase* of knowledge and very little on the distribution of it. Sec-

ond, when they did spend money on the distribution of knowledge, they used old-fashioned horse-and-buggy methods, and ignored the modern high-speed effectiveness of motion pictures, broadcasting, and advertising.

Seeing a responsive gleam in the eyes of the late, great Dr. Alan Gregg, world-wide student of medical problems for the Rockefeller Foundation, the advertising man went on to elaborate his idea in terms of what advertising could do to spread new medical knowledge among all the people.

Persuasion for the Public Welfare

His convictions, widely shared by many advertising men at that time, boiled down to this:

1. American advertising facilities and techniques had become the most effective means for the communication of new knowledge, and for persuasion to use it, which the world had ever seen.
2. This means of communication could be used just as effectively in the public interest as it was being used in the private interest.
3. Advertising being a communication facility developed by business, business itself might well consider making it available for public welfare projects and organizations.

Out of these convictions The Advertising Council was born in November.

TURN PAGE

ABOUT THE AUTHOR—Jason Weems is the pen name for one of America's most versatile men. He has been successful as a Bible salesman, a printer, an advertising writer, a book and magazine publisher, a government official, the head of a social science research laboratory and consultant to a large Foundation. He is the author of several books.

ber, 1941. Its initial organizers and financial supporters were the six official organizations of national advertisers, of magazine, newspaper, radio, and outdoor media owners, and of advertising agencies.

It had barely been organized when it was called upon to play a greater role than any of its founders had envisioned.

The Stab in the Back

On December 7, 1941, the Japanese struck Pearl Harbor. A country at war found itself faced with vast new problems which could be met only with the cooperation of all the people.

Scrap metals, rubber and paper were needed in vast quantities, and they had to be gathered up from every farmyard and city cellar.

Fats and wheat had to be saved to send to our allies.

War Bonds had to be sold.

Merchant seamen, WACS, WAVES, and nurses had to be recruited.

Victory gardens had to be planted. Altogether, before the war was over, civilians had to be persuaded to do more than one hundred things like this.

Great Britain, faced with the same problems, had turned to paid government advertising to help solve them. This made the government by far the biggest, and almost the only, advertiser in the country. Some felt

this was a potential threat to freedom of the press.

America Chose a Better Way

Our government turned to the newly formed Advertising Council, which quickly became the War Advertising Council.

The Council called for volunteers. Advertising agencies supplied talented people to prepare the messages needed. Advertisers, magazines, newspapers, radio stations, and outdoor poster companies supplied advertising time and space to carry the messages to the country.

All these interests responded through the War Advertising Council. America responded to the messages.

By the end of the war, more than *One Billion Dollars'* worth of government messages had been published and broadcast as a contribution of American business to the war effort.

The results proved what advertising men had long believed: that advertising could as effectively inform and persuade people to act in the public interest as it had in their private interest.

Waging the Peace

When the war ended, many in the War Advertising Council thought its usefulness was over. There were more who felt that the instrument of public information, which the Council had created, was far too valuable to be reserved for war.

The government still had jobs of public information which needed doing . . . such as forest fire prevention, and the sale of Savings Bonds; and there was the original Council concept of broad public service such as assisting the work of the Red Cross, CARE, March of Dimes, the National Safety Council, and many others. The word "War" was dropped from the name, and The Advertising Council continued. But here it faced a new problem.

Who Decides What's in the Public Interest?

Under the imperatives of war there was no question about what projects the Council should undertake, but when it came to non-governmental organizations and non-war projects of government departments, who was to determine which ones were in the public interest?

The businessmen who were the financial supporters and operators of

the Council's facilities did not feel it was in the public interest that they alone should decide such questions.

As a result, a Public Policy Committee was created. This was a group of 20 of America's most distinguished citizens with backgrounds and experience in various areas of American life. One of the first to accept an invitation to serve was Dr. Alan Gregg, who remembered the luncheon where he first heard how advertising might help solve some health problems.

On this page you'll find a list of the men and women who serve, without pay, on this Public Policy Committee. They are drawn from business, labor, education, agriculture, the religions, medicine and public affairs. They represent no one but themselves and the best interests of their country, as they see them.

When a project is presented for The Advertising Council's support, the Board of Directors first decides whether or not it can benefit from broad national advertising. If they decide it can, it goes to the Public Policy Committee which votes on whether or not it is importantly in the public interest. The Public Pol-

Public Policy Committee of The Advertising Council

CHAIRMAN
PAUL G. HOFFMAN

VICE CHAIRMAN
EVANS CLARK,
Editorial Board, New York Times

MEMBERS

SARAH GIBSON BLANDING, *President, Vassar College*
RALPH J. BUNCHE, *Under Secretary, United Nations*
BENJAMIN J. BUTTENWIESER, *Partner, Kuhn, Loeb and Company*
OLIVE CLAPPER, *Publicist*
HELEN HALL, *Director, Henry Street Settlement*
CHARLES S. JONES, *President, Richfield Oil Corporation*
LAWRENCE A. KIMPTON, *Chancellor, University of Chicago*
A. E. LYON, *Executive Secretary, Railway Labor Executives Association*
JOHN J. McCLOY, *Chairman, The Chase Manhattan Bank*
EUGENE MEYER, *Chairman, The Washington Post & Times Herald*
WILLIAM I. MYERS, *Dean of Agriculture, Cornell University*
ELMO ROPER, *Public Opinion Analyst*
HOWARD A. RUSK, *M.D., New York University-Bellevue Medical Center*
STANLEY RUTTENBERG, *Research Director, AFL-CIO*
BORIS SHISHKIN, *Assistant to the President, AFL-CIO*
GEORGE N. SHUSTER, *President, Hunter College*
THOMAS J. WATSON, JR., *President, International Business Machines Corp.*
HENRY M. WRISTON, *Executive Director, The American Assembly*

"42 years with chalk on my sleeve"

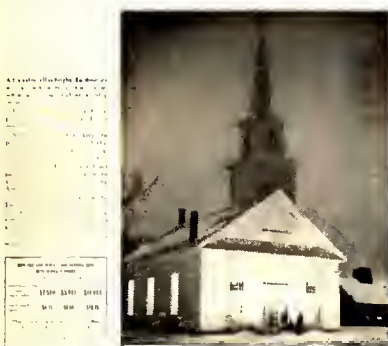
The story of a man who was a national hero for 42 years and never knew it!



AMERICA'S LEADERSHIP DEPENDS ON FIRST-RATE SCHOOLS

BETTER SCHOOLS In 1958, State School Committees increased in numbers and Parent-Teachers Association membership rose. Citizen concern about our schools and what they teach is at a new high level.

HELP US KEEP THE THINGS WORTH KEEPING



HELP STRENGTHEN AMERICA'S PEACE POWER
BUY U.S. SAVINGS BONDS

Ad from the current Treasury Bond campaign. Started at the outset of World War II, it is the oldest continuing campaign on the Council's docket.

icy Committee must approve the project by a three-fourths vote before the Council will tackle it.

What Kind of Projects Are Approved?

Since the War, The Advertising Council, with the approval of the Public Policy Committee, has presented numerous national problems for your information and consideration, and programs for your support and action.

There are emergency programs, such as appeals of the Red Cross for disaster funds.

There are periodic programs, such as the one called "Religion in American Life", which reminds you of the

strength to be drawn from attendance at your church or synagogue. (Gallup polls have shown a steady increase in attendance at religious services since this program started.)

Other programs, such as Forest Fire Prevention, have been continuous over a period of years. One is the Stop Accidents campaign for the National Safety Council. It has helped bring the traffic toll to a new low per vehicle-miles traveled. Still another is the drive for Better Schools, which has stimulated formation of State School Committees, and increased membership in Parent-Teachers Associations. Result: citizen concern about our schools and what they teach is at a new high level.

One of the largest and oldest is the campaign in support of the U. S. Treasury for the sale of Savings Bonds. You have probably responded to both your own and your country's benefit.

Doesn't Wait to be Asked

When the Council sees a developing national need which calls for the help of better public information, it tries to get a program started.

A recent example was creating and getting support for a program of "Confidence in a Growing America" in the spring of 1958. Twenty million dollars' worth of advertising time and space told Americans why they were justified in having such confidence. This helped avert the development of a "depression" psychology. Government, economic and business leaders say it helped reverse the downswing of last spring.

More Than 100 Million Dollars a Year

Altogether, the programs of The Advertising Council get more than 100 million dollars' worth of support every year.

The support comes from American corporations, large and small. It comes from owners of magazines, newspapers, television and radio stations, outdoor and transit advertising facilities. It comes from the volunteered talent of America's leading advertising agencies.

Most of it is represented by donations of advertising time and space. But there's also cash to support the necessary staff work of the Council and some of the programs it originates.

A great deal of it results from the devoted services of a group of some 70 of America's leading corporation officers who serve the Council, without pay, as its Industries Advisory Committee.

The next time you hear from Smokey the Bear, you might like to remember the uniquely American institution that put the words in his mouth for the good of us all.

The Advertising Council demonstrates by actions, not words, the social responsibility of American business and the power of advertising in the public interest.

Even more important, it has proved that Americans will move to solve the problems of their society with intelligence, sacrifice, and courage whenever they are adequately informed of these problems and persuaded that they need solving.



Traffic fatality rate reduced 40%



Public interest in schools greatly increased



Ownership of U.S. Savings Bonds at all-time high



Church and synagogue attendance rises



Help to stop depression psychology



Annual Campaign during March drive



Promotes greater public understanding



Good Neighborhoods are our Nation's strength



Aided the attack on paralytic polio



To combat crisis in colleges



Helps 2100 United Funds and Community Chests



Register, Vote and Contribute



Religious overseas aid through three major faiths



"Truth Dollars" for Radio Free Europe



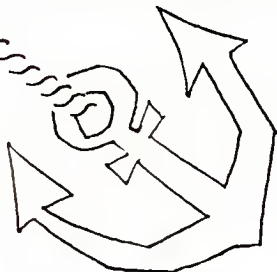
The Advertising Council . . . for public service

If you would like to know more about this work, this magazine suggests you write for a free booklet to The Advertising Council, 25 W. 45th St., New York 36, New York.

Another **NEWS** Scoop for
K-NUZ . . .
"BIG MIKE V"



"Big Mike V" . . . the latest addition to K-NUZ' family of ground and air "Big Mike" mobile units, is a sleek 27-foot Trojan cruiser powered by twin 160-hp engines . . . fully equipped with radio gear for on-the-spot coverage of water events and news as it happens on the Gulf Coast.



ANCHORED in the
NO. 1 POSITION in HOUSTON

First in popularity with the ADULT* Houston audience—K-NUZ delivers the largest purchasing power* or ADULT spendable income audience in the Houston market!

*Special Pulse Survey (Apr.-May, 1958)

*Nielsen (June, 1958)

**STILL THE LOWEST COST
PER THOUSAND BUY**

National Reps.:

Forjoe & Co.—

New York • Chicago
Los Angeles • San Francisco
Philadelphia • Seattle

Southern Reps.:

CLARKE BROWN CO.

Dallas • New Orleans • Atlanta
In Houston:
Call Dave Morris
JA 3-2581

**49th and
Madison**

Fortune article

I am very impressed with your manner and method of the handling of the "FORTUNE" story.

If you have any additional copies, I would appreciate as many as I can have up to fifty. They will go to my key people, members of my board of directors, and my stockholders.

Please accept my personal appreciation for an objective report which keeps the records straight and does much to encourage us to be as big as our media.

R. J. McElroy
pres., KWWL-TV
Waterloo, Iowa

Could Fortune's recent slanted predictions of doom for tv be actually a gentle but not-so-subtle push toward the brink of economic ruin for commercial tv which its editors hope they see? Can this highly exceptional exposition of questionable trends in the industry actually reflect a calculated strategem by Time-Life-Fortune, etc., for the ultimate recapture of lost revenues for their own coffers?

Their deduction that pay tv is inevitable poses a happy solution to the tug-of-war for fat advertising budgets which the print media may be losing at this moment. Can this whole Fortune thing be loaded wishful thinking when all the half-facts, errors-of-omission, and blown-out-of-all-proportion statistics are drained out of it? I am happy that my subscription expired with the December rather than the November issue.

Jack Sholar
Local-regional sales mgr.
WSPA-TV
Spartanburg, South Carolina

Your article on the Fortune Magazine piece this week is the finest thing I have read in our trade press in recent months. Congratulations!

Charles S. Cady
National sales manager
WCSC-TV
Charleston, S. C.

Farm issue

Many thanks for sending us the forty copies as requested of the 25 October issue of SPONSOR which carried the farm radio & tv section. You will be interested to know that these copies were distributed at the National Farm Directors associate meeting on Sunday morning of the annual convention at the Conrad Hilton in Chicago.

The subjects covered in this article were almost identical to the list of problems selected for discussion at this meeting and I can assure you that the books were well received by the station management and sales personnel in attendance.

Frank Mathews
Crosley Broadcasting Corp.
Chicago, Ill.

Missing credit

Thank you for using our capsule case history in your November 29th issue on auto dealer Rosen-Novak's results on our Movie Masterpiece.

Response to their advertising on KETV has truly been remarkable and we are proud to make their results known to the industry via your publication.

There was, however, an inaccuracy in the report. No agency was listed for the Rosen-Novak account. Instead, their advertising placement on KETV was indicated as "direct." This is not correct. It would be a serious oversight to omit the name of the Universal Advertising Agency of Omaha as the organization responsible for much of the success Rosen-Novak has enjoyed on KETV.

Robert F. Coats
prom. mgr.
KETV, Omaha

● SPONSOR regrets that information furnished by a usually reliable source was incomplete and is glad of this opportunity to correct it.

Rating series

I read with interest your 1 November article on Nielsen and wonder if you will be so kind as to send me copies of the other reports in the series on Ratings?

The issue dates are as follows: The Pulse, 20 Sept.; ARB, 27 Sept.; Trendex, 4 Oct.; Videodex, 11 Oct.; C. E. Hooper, 18 Oct.

Ted Workman
Ted Workman Advertising, Inc.
Dallas

● SPONSOR is always glad to reprint any article for its readers in quantities of 500 or more.



My boss, Joe Rahall has asked me to—

Wish "You'all"

HAPPY HOLIDAYS

from the Rahall Radio Group

WKAP

Allentown, Pa.
OGGIE DAVIES, Mgr.

WFEA

Manchester, N. H.
GENE MOREHOUSE, Mgr.

WTSP

St. Petersburg, Fla.
MARSHALL CLEAVER, Mgr.

WWNR

Beckley, W.Va.
DICK BOOTH, Mgr.

WNAR

Norristown, Pa.
JOHN BANZOFF, Mgr.

Represented Nationally by **WEED & CO.**

Joe Rahall, President—"Oggie" Davies, General Manager



TAMPA-ST. PETERSBURG

...market on the move!

Giant fleets of highway haulers are on the move in the MARKET-ON-THE-MOVE . . . TAMPA — ST. PETERSBURG . . . speeding commodities to and from the North, linking this rich market with others throughout the nation. Excellent trucking facilities help spark the amazing industrial expansion in the Twin Cities of the South — NOW IN TOP 30 MARKETS — 30th in retail sales, 27th in automotive sales, 29th in drug sales.

Keeping pace with this growth is the station on the move — WTVT — first in total share of audience* with 30 of the top 50 programs*. WTVT, with highest-rated CBS and local shows, blankets and penetrates the MARKET-ON-THE-MOVE . . . TAMPA — ST. PETERSBURG.

*Latest ARB

station on the move...

WTVT

TAMPA - ST. PETERSBURG



Channel 13

The WKY Television System, Inc.

WKY-TV
Oklahoma City

WKY-RADIO
Oklahoma City

WSFA-TV
Montgomery

Represented by the Katz Agency



Elgin's amazing Christmas baby

- ▶ JWT shot 6,000 feet of film to produce a one-minute "commercial of the year" with Michael Lang of Chicago
- ▶ Elgin calls their watch-punishing baby "our greatest salesman," and schedules him on six network tv programs

Between 25 November and 20 December of this year, Mike Lang, the quizzical hero of Elgin's award-winning holiday commercial, has entered more homes, been seen by more people, and committed more mayhem than any other baby in history.

Mike has dropped, banged and dunked that Elgin wrist watch on no less than six high-rated network programs, *Sugar Foot*, *Cleypenne*, *Playhouse 90*, *Wagon Train*, *Perry Mason*, and *Perry Como*, each one of which,

according to J. Walter Thompson's estimates, reaches "more than 10 million homes."

In New York City, where he is also appearing on spot over WNEW-TV, Mike has demonstrated the shock-proof, water-proof, and baby-proof qualities of Elgin more than 70 times during Elgin's pre-Christmas promotion.

His fan mail, which began with his very first network appearance, has been building like a matinee idol's. Delight-

ed listeners have been writing to Elgin "I dislike so many tv commercials, but I must tell you how much I appreciate your appealing baby."

Jack Baity, JWT account executive calls him "the greatest little salesman for Elgin since time or watches began!"

And Elgin's own confidence in the performance of their wonder child, is reflected in the solid fact that Elgin's 1959 tv appropriation will be at least 50% larger than in 1958 (estimated by SPONSOR at \$1 million.)

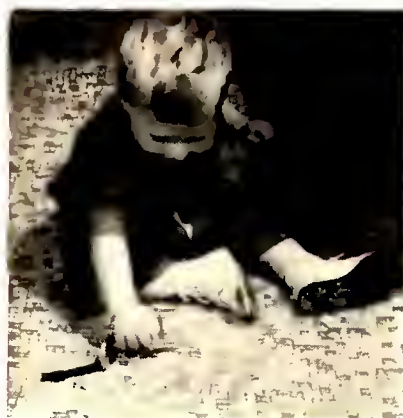
Behind Mike's success (his one-minute spot tied for "Commercial of the Year, at the annual Chicago Copywriters' Club awards, even before its network appearance) lies an impressive story of pains-taking creative work, and careful marketing planning.

In a very real sense, the Elgin com-

MIKE IS TOUGHER ON A WATCH THAN JOHN CAMERON SWAYZE; I



1 Fascination. While Dad is baby-sitting Mike reaches for the Elgin. Below him is a tiled kitchen floor. Look out—oops!



2 Determination. Mike, not satisfied with a table-to-floor drop, bangs the Elgin a couple of more times on the tiles



3 Exploration. Better watch out, pup. Mike has plans for using that dog dish. You can tell by the glint in his eye

mercial dramatically illustrates the close integration of product, marketing, media, and creative thinking, which is increasingly characteristic of the best modern advertising.

Elgin's baby commercial, and Mike's dizzying ride to fame as the nation's No. 1 watch-torturer, began early last year with a thorough analysis of Elgin's product, sales and distribution problems by JWT's Chicago office.

A veteran in its field, the Elgin National Watch Co. had been hard hit by low priced competition, and by a growing trend toward retailing watches through non-jewelry outlets.

Watches such as Tunex (world's largest seller) had pre-empted an increasing share of the market in the \$7 to \$17 range.

Simultaneously Elgin's traditional outlets, the jewelry store and the jewelry departments of department stores, were selling less and less of total watch volume.

The advertising problem faced by

the Elgin agency was to find ways to motivate the consumer to pay a little more for a *quality* watch, and to get him to look for these watches in jewelry and department stores, rather than in drug, variety, supermarket or other types of outlets.

George C. Dibert, JWT's account supervisor for Elgin, also point out that an additional problem was to coordinate advertising plans with Elgin's own new product, sales, and merchandising program.

With these problems clearly defined JWT's creative department went to work. To Bill Rega goes the credit for suggesting the Elgin baby.

Riga reasoned that to get a quality image for its product, Elgin should stay away from the "display" format usually employed in jewelry commercials, and should try to introduce elements of known human appeal.

Babies and dogs were natural nominations though, says Rega, "As far as we know this is the first time they have

ever been used in any but baby product, or dog food commercials."

Given these elements, JWT's production team set out to devise a "situation framework" to carry Elgin's shock-proof and water-proof message.

According to Hooper White, top commercial producer at Thompson, the first job was to find the right child.

Says White, "We wanted a boy about a year old, just beginning to walk, but still more interested in crawling. A boy who was 'happily destructive' with that quality of 'too much life' which some babies possess."

Here luck was heavily on JWT's side. Most admen who had ever tried to find and photograph photogenic babies know that the selection process is often a tortuous one. But JWT discovered Michael Lang, son of a Chicago tv actor, after looking at only three candidates.

"Having found our baby," White continues, "we decided to make the film *behavioristic*, rather than try to direct the child. We set up the filming much as one would film a football game. We didn't know what the action would be, but we defined two areas where action would occur—a washstand and tiled floor, just off the kitchen area, and the kitchen itself. We completely lit both areas, and prepared to shoot in any portion of them, depending on where the child went, and what he did to give us action."

Here are a couple of statistics which will illustrate how careful and painstaking this "behavioristic" process was. For this single 90-foot one minute spot, JWT shot more than 6,000 feet of film.

'ELGIN TV SPOT HONOR ROLL

Sharing in the credit for Elgin's award-winning Christmas baby commercial are the following: *Star:* Michael Lang; *writer:* William Rega; *producer:* Hooper White; *music:* Richard Shores; *studio:* Sarra Inc.; *account exec.:* Jack Baity; *account supvr.:* George C. Dibert; *ad mgr.:* Gordon Howard

IS NERVE-WRACKING SEQUENCE HE'LL EARN MORE THAN \$1500



4 Inundation. Mike employs a nifty double dunking motion, tries his best to drown the Elgin. If he can't, no one can



5 Trepidation. His demonstration chores over, Mike relaxes as a scared father picks up a torture-tested timepiece



6 Justification. Nothing wrong with this Elgin. A little damp, but still running steadily, despite Mike's noblest efforts

That is a ratio of film shot to film used of more than 66 to 1.

Ordinarily tv commercials of good quality are seldom shot at more than a 10 to 1 ratio, and many rush jobs are done at three or four to one.

In planning music and copy for the Elgin spot, JWT also introduced some other variations on ordinary commercial techniques. Dick Shores, who was assigned to do the music sat through several viewings of the silent rough-cut footage. At these sessions he and White, with other members of JWT's production team, discussed at length the exact purpose and intent of the spot so instrumentation could be wholly sensitive to the desired effect.

Copy was written to fit the film footage, rather than the reverse, as is usual with most commercials. "We scored the music to the footage, and recorded the voice and music track to the footage," explains White.

The film itself was shot at Sarra in Chicago, and White gives a large share of the credit for its believability to the personal direction of Valentino Sarra.

Once completed, the commercial was taken in July to French Lick, Indiana, for a meeting of 60 of Elgin's top sales executives. "In all my years in advertising," George C. Dibert told SPONSOR, "I have never seen anything like the reaction to our baby spot. We ran it through several times for the sales group, and each time they were on their feet shouting and cheering."

Elgin's high powered schedule of network and spot tv during the 25 November—20 December promotion period not only reflects its strategy of



7 Decoration. Elgin presents Mike with a watch of his own. (Seated l to r) Gordon Howard, Elgin ad manager, Sy Morman, Elgin v.p., Mike, and his mother, Mrs. Archie Lang. (Standing) Al Farber, Hooper White, and Jack Baity, all of JWT's Chicago office

intensive media concentration during the biggest watch-buying month of the year, but testifies also to the enthusiasm and lift which the Mike Lang spot generated among Elgin's executives and sales force.

In 1959, says Dibert, Elgin's tv budget will be at least 50% greater than in 1958. For the first time, Elgin will use heavy tv schedules to support its spring drive (graduation is the second biggest sales period in the watch business) and tv will probably increase its

current two-third share of Elgin's total national advertising budget.

So far it is too early to gather accurate retail sales figures on the Christmas baby promotion, but Elgin salesmen report unusual activity at the retail level.

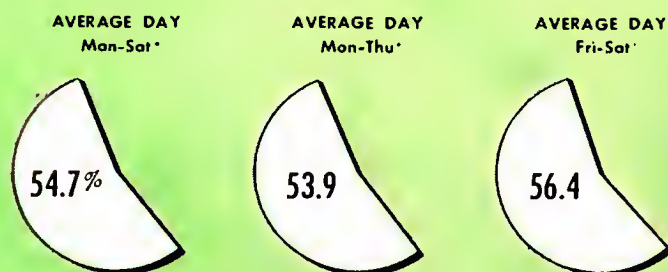
As for Mike Lang himself, he's doing all right too. In addition to his regular session fees, JWT estimates that their "happily destructive" baby will net between \$1000 and \$1500 for his minute of modified mayhem. ■

RADIO WALLOPS NEWSPAPERS II

➤ If you have been counting on newspapers to sell your product in groceries or supermarkets, better read this

➤ Only 35.1% of New York's shoppers are exposed to newspapers before shopping, 73.7% have heard radio

PERCENT OF HOUSEWIVES WHO SHOP IN FOOD AND GROCERY STORES



Blasting the print theory: Traditional belief fostered by newspapers is that grocery shopping is a purely weekend deal. This chart from new Pulse survey of New York metropolitan area housewives shows they shop every day, exploding the old concept of Thursday print ads

TIME OF SHOPPING IN FOOD AND GROCERY STORES

AVERAGE DAY, Mon-Thu *		AVERAGE DAY, Fri-Sat *	
2.9 %	Before 10:00 AM	2.8 %	
11.2	10:00 12:00 NOON	9.9	
13.1	12:00 NOON 2:00 PM	13.5	
15.5	2:00 - 4:00	16.3	
12.7	4:00 - 6:00	11.3	
(excl. Thursday) 4.4	After 6:00 PM	9.9 (incl. Thursday)	

When they shop: Since it has been shown that women are in the shops every day, here are the times of their shopping according to the WOR presentation. An average day includes the 24-hour period ending 6 p.m. Over half of all N.Y.C. housewives shop every day of the week

Radio broke open another case of hi-power ammo this week in its battle with newspapers for the advertising dollars.

WOR Radio, New York, passed on the ammunition. Via The Pulse, Inc. it has conducted a special survey of 1,086 housewives in the 17-county New York metropolitan area where women shoppers spend \$102,144,130 each week in food and grocery stores.

The charts on these pages show some of the facts The Pulse uncovered—facts that probably will set many an adman to wondering about the balance of his ad dollars between radio and newspapers. The chart on exposure to both media, for example, shows that more than twice as many housewives listen to radio as read newspapers prior to going shopping (73.7% vs. 35.1%). If media were selected in the same way that race horses are handicapped, there would be little doubt how the dollars would be invested.

One of the surprises to come from the survey — and something of a theory-buster — is the revelation that about half of the New York area housewives shop each day; their \$102 million-plus expenditures for food and grocery items are spread through the entire week. (See chart on percent of housewives who shop in food and grocery stores on average days.)

The theory which this explodes is one which has long been promoted by local print media in selling food and grocery ad space: that practically all such shopping is done only at week's end, and that the way to reach shoppers is with print ads in Thursday evening and Friday morning papers.

Robert M. Hoffman, WOR director of promotion and planning, summarizes this shopping-habit portion of the survey thus, "On the basis of these findings, advertisers should re-evaluate their 'end-of-the-week' advertising concept. Since over half the housewives shop each day of the week, they can respond to advertising on whatever weekday it is scheduled. In fact, the early days of the week might well be the best for many food advertisers. The housewife undoubtedly is buying fewer items in the early part of the week and, therefore, has more time to

NEW GROCERY SHOPPING STUDY

consider a brand that has been advertised that day. As the survey shows, radio can do this advertising job because the majority of housewives listen to it prior to going shopping."

The 17 counties which made up the area of the Pulse study, while referred to as the "metropolitan area," include many suburban regions along with the urban. The counties were: (in New York) Bronx, Kings, Queens, Richmond, Nassau, Rockland, Suffolk, and Westchester; (in New Jersey) Bergen, Essex, Hudson, Middlesex, Morris, Passaic, Somerset and Union.

This Pulse study, now packaged as a presentation for advertisers, is the newest link in a lengthening chain of evidence in the radio vs. newspaper case. This may not have been a prime purpose behind its undertaking since it has probed, in addition to shopping habits, such subjects as regular vs. occasional listening by housewives; casual vs. attentive; and the question of whether the housewife selects her own programs or lets another member of the household do it. But out of the media and shopping research came the data on when housewives go to the stores, and whether it's radio or newspapers that dovetail in best with her shopping excursion.

The potency of "the last word" has been proved through a series of studies conducted for Radio Advertising Bureau over the past three years. These studies were made at actual points-of-purchase in groups of markets; the questions were asked of housewives buying specific product categories (such as cake mixes or cold cereals). The RAB reports on these surveys, published as a continuing series titled "Last Word" showed that not only had more purchasers been exposed to radio than to newspapers before shopping, but that the time spent with each of the two media gave radio a five-to-one edge.

(The most recent RAB "Last Word" study was done this fall, and for a change it was the American male who was the predominant subject. The research was conducted in gas stations in four markets: Baltimore, San Francisco, Dallas and Detroit. Key finding

was that radio claimed 60% of total time spent with all media on day of purchase by these actual buyers of gas station products — nearly three times the amount of time spent with newspapers and magazines combined. So it is not only the American housewife who is exposed chiefly to radio before purchasing, but the American husband as well.)

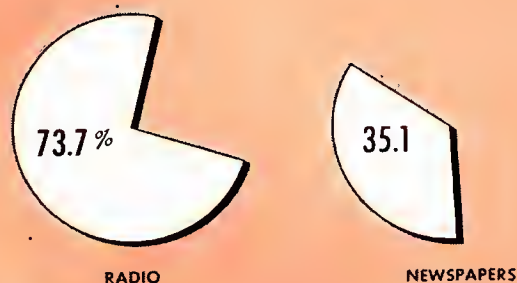
Nor is the New York area housewife apparently much different than her sisters in other markets across the country. For the findings of the new study for WOR are very similar to the RAB "Last Word" research turned up else-

portionate lead over papers the closer it gets to shopping time. Within three hours of shopping, nearly half of all housewives listen to radio, according to the survey.

Why should more than twice as many housewives listen to radio as read newspapers before setting out for the stores? One reason: The majority of them read the newspaper in the evening *after* they shop.

Newspapers being the older medium have long capitalized on traditional concepts and their own historical position. Since long before the wireless telegraph was invented, newspapers

EXPOSURE TO RADIO AND NEWSPAPERS PRIOR TO SHOPPING ON THE AVERAGE DAY



Want the last word? Radio, like a woman, usually has it. From the Pulse study for WOR on New York area housewives, it was found that more than twice as many women shoppers listen to radio as read newspapers before going shopping. Figures show percent of housewives

where in the U.S. As for New York itself, note this breakdown of exposure comparison on the basis of immediacy:

Within a quarter-hour of going to the grocery or supermarket, more than 16% of the New York women have been listening to radio, less than 5% have read newspapers. An hour before shopping, over 24% have heard radio, slightly over 9% read newspapers. A look at the chart on exposure to the two media prior to shopping demonstrates radio's ability to deliver the final word, and that it *increases its pro-*

wielded considerable power at the local level. When competitive media finally moved in, they still retained the cat-bird seat. (In many cases, they bought and controlled the new medium of radio.) Meantime local retailers and distributors clung to the newspaper's concept of superiority, often fortified by a dash of vanity. A good advertiser could pretty much count on getting his picture—or the picture of him and his family—into the society or local news columns with a fair degree of regularity, and he came to like it.

But times have changed. So have media and public sophistication. Some of this realization certainly went into the automotive manufacturers' decision to abolish co-op funds.

Changing times have affected newspaper advertising in other ways. For one thing, the influence ratio between strictly local and metropolitan papers has shifted considerably. The local weeklies have, in general, lost ground in regional impact; into their bailiwicks have moved the metropolitan dailies. On the other hand, the metropolitan dailies haven't done the job in enough depth to satisfy many merchants.

In other words, population shifts come faster than circulation crews can keep up with them. The article entitled "The Show-Me Boys move into tv" (SPONSOR 6 December) says "Population shifts to the suburbs are forcing a re-evaluation of such favorite department store media as daily and Sunday newspapers, and a reconsideration of both their coverage and their effectiveness."

Other results of the WOR study also are borne out by numerous surveys over the past few years. What the New York area housewife spends week-

ly in grocery stores and supermarkets is validated, for example, by a Home Testing Institute study in October 1956 for *McCall's Magazine*. This study showed New York City metropolitan area weekly expenditures by housewives to be even in excess of the Pulse study for WOR.

The study has again been confirmed by John Blair & Co. with the findings of ARB's survey of spot radio vs. newspaper sales effectiveness. This study showed that in ability to pull people into stores, radio leads newspapers on a national scale by 27.9% to 25.5%, and in actual sales by a still bigger margin—39.5% to 23.5%. This same Blair presentation showed that metropolitan papers, though often strong in their own city zones, are often far short in penetration with the retail trading zones.

The WOR presentation was divided into two parts; after exploring the housewife's shopping habits, it reported The Pulse findings on her listening habits.

It was found, for example, that in the New York City metropolitan area, 80.4% of the housewives listen to radio on the average day Monday through Friday, that radio therefore

reaches four out of five housewives daily.

That the metropolitan housewife apparently hasn't changed much in the past few years is indicated by the fact that a Pulse survey on a national scale in metropolitan markets in 1955 for RAB showed eight out of 10 housewives tune in to radio on an average week-day, or the same ratio of four to five. That 1955 survey also showed that nearly half of all homemakers tuned in *every* day of the week.

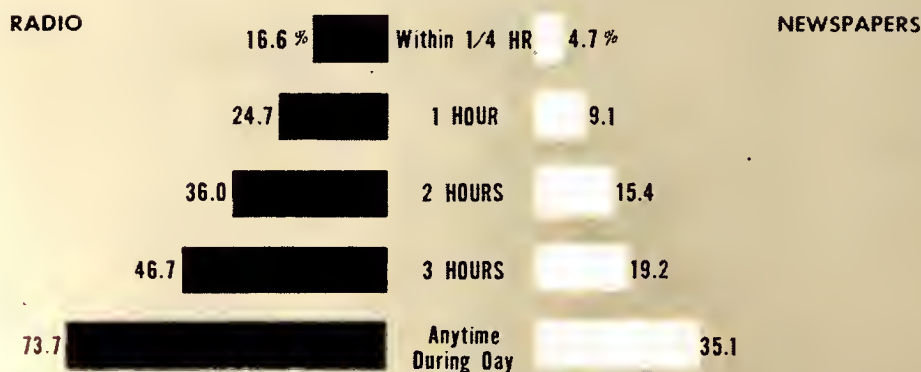
In the New York market area, WOR reports that The Pulse found that housewives listen and react differently to different stations and the way they listen depends on the station's program format.

For example, a comparison of the audience reached by New York stations considered to have a "varied program" format and stations considered to have a "music-and-news" format have a housewife with the following:

- Five percent more regular listeners.
- 20% more listeners who personally select the station.
- 22% more who tune in for information.
- 66% more who listen "attentively."

From radio to point-of-sale: Within a quarter hour of shopping nearly four times as many housewives listen to radio as read newspapers. Nearly half of all housewives in the metropolitan area listen to radio within three hours of a shopping trip, giving immediacy to exposure

Exposure to RADIO and NEWSPAPERS PRIOR TO FOOD SHOPPING on the Average Day



Another conclusion drawn from the survey was that the "varied program" stations are also considered more reliable as a source of information than the "music-and-news" group by nearly a two to one margin.

Some of the questions asked by Pulse interviewers that elicited such data as was reported were: (1) People listen to a radio station because they themselves want to listen to that station or because someone else in the house wants to . . . Do you generally listen to (specific station) because someone else wants to or you want to? (2) Do you generally listen to this station for information, for entertainment or for both information and entertainment? (3) People generally listen to radio stations in two ways—either attentively or casually. Do you generally listen (to station X) attentively or casually? (4) If you heard conflicting reports of the same incident on different radio stations, which would you believe?

The data contained in the report were collected by the traditional Pulse method of personal interviews in the home. The survey, which took place during last March and April, was not conducted, however, along with any regular Pulse survey. Each interview covered the housewife's activity for a 24-hour period starting at 6 p.m. the previous night and continuing to 6 p.m. on the night of the interview.

"Until this time, an advertiser could only guess at the advantage of a station's program format offered in terms of advertising effectiveness," says Robert J. Leder, vice president and general manager of WOR.

Why was this survey directed specifically at the housewives? The answer is easy: There is hardly a family purchase made which she does not influence; in most purchases, she is the final, if not sole decision maker.

This was demonstrated rather conclusively last spring by a CBS Radio Spot Sales presentation (See "All about women," SPONSOR 17 May). This showed that the distaff side influences 92% of all grocery purchases, 79% of all family auto purchases, 85% of all family budget expenditures. Women own 65% of the nation's private wealth and hold 65% of all accounts in mutual savings banks. They own \$100 billion worth of stocks; of nearly 62 million women over 14, one out of three work and earn an estimated total of \$42 billion.

PARTI-DAY TOPS TOPPINGS

8TH WEEK
OF A
26-WEEK
TEST



SALES BOX SCORE

16-31 Oct.....	580 cases
1-15 Nov.....	1450 cases
15-30 Nov.....	370 cases

Shipments to wholesalers in 80-mile area around Green Bay, Wis. Area beginning start of daytime tv test

CLASS OF SERVICE This is a fast message unless its deferred character is indicated by the proper symbol.	WESTERN UNION TELEGRAM <small>W. P. MARSHALL, President</small>	SYMBOLS DL = Day Letter NL = Night Letter IT = International Letter Telegram
The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.		
MC 08		
[M GUA311 PD NL=GREENBAY WIS 8=		
SPONSOR=		
40 EAST 49TH ST NYK=		
MADE AREA TELEPHONE SURVEY TODAY OF SUPER MARKET MANAGERS WHO CARRIED PARTI-DAY PRIOR TO TELEVISION CAMPAIGN. THESE MANAGERS NOW, WITHOUT SINGLE EXCEPTION STATE PARTI-DAY THEIR LEADING SELLER AMONG TOPPINGS, WITH SALES INCREASES FROM 200 TO 400 PERCENT. ALL REPORTED REPEAT BUSINESS EXCELLENT, WITH CHILDREN'S INFLUENCE TREMENDOUS FACTOR=		
ROBERT PARKER MARKETING MGR WBAY-TV=		

This week's news from Green Bay, Wisconsin, throws into sharp focus some important highlights about Parti-Day's 26-week test of daytime tv spots.

Parti-Day had been in the Green Bay area for six months before the tv schedule began over WBAY-TV.

Distribution was spotty (less than 10% of stores). Retail sales were sluggish. And competitive dessert toppings, led by Hershey's, pretty much owned the market. Among the brands which Parti-Day has had to battle are Ann Page, Johnston, Snirkle's, Sifer's, Elmer's, Marshmal-o, Kidd's, Towne Pride, Smucker's, FlavoRite, Morning Glory, and Topp's.

Bob Parker's wire (above) shows clearly that Parti-Day has gained steadily in consumer preference. So far no retail sales figures are available but

Parti-Day shipments to wholesalers in the 80-mile area around Green Bay showed a healthy 2400 cases in the first 45 days following the start of the tv spot schedule.

Next week's SPONSOR story will carry wholesale figures for the period 1 December-15 December.

The test in a nutshell

Product:	Parti-Day Toppings
Market:	80 mile area around Green Bay, Wisconsin
Media:	Day tv spots only
Schedule:	10 spots weekly
Length:	26 weeks—from Oct. 15
Commercials:	Live, one minute
Budget:	\$9,980 complete



Slotting commercials: (l to r) C&W's Wm. Bunn, Bob Palmer, American Cyanamid's Frank Cappy, Edward Smythe. They drum up support . . .

When the farmer needs a friend

❖ It takes community sanction to guarantee purchase of farm chemicals; so Cyanamid's tv approach is broad-scale

❖ Million-dollar newsreel program is spotted in 52 markets to dramatize the benefits of efficient farming

For years it's been common knowledge that Hiram Hayseed, the rube farmer, is as passé as vaudeville. The businessman-farmer has eased him out of the economic picture.

What's not so self-evident, however, is that the advent of the businessman on the farm has changed decision-making on farm matters a great deal. Today's farmer, in a sense, is in partnership with banks, lawyers, merchants, packing houses, transportation companies—in short, he's the hub of a wide-

spread financial and business network. To sell him something, you have to get the blessing of the whole works.

That's the kind of thinking that prompted American Cyanamid's agricultural division to launch a 15-minute film program called *Cyanamid Farm Newsreel*. Selling primarily feed additives, animal health products and weed killers, it is now completing its second 13-week cycle in 22 states and Washington, D. C. SPONSOR estimates that each cycle costs around \$250,000 in

production costs and time charges on 52 stations.

"Today, one out of four persons is involved in some sort of business that touches farming," says Edward Smythe, agricultural division merchandising manager. "So what may look like waste circulation isn't so big as you think for a company whose well-being depends on the healthy state of things 'down on the farm.'"

The basic secret of successful farming, Smythe points out, isn't mere acreage. It's *efficiency*. Naturally, the more efficient a farmer is, the more his holdings are apt to grow. But he's got to be a savvy fellow to begin with. And that's the point that American Cyanamid wants to get across to the farmer and his unseen "partners." So after a successful spot tv campaign last year, the company and its agency (Cunningham & Walsh) decided to try some-

LOCATION

STATION... TIME

PROGRAM #13

WEEK OF DECEMBER

19 20 21 22 23 24 25
F S S M T W T

ILLINOIS - - - - -	CHAMPAIGN	WC A	FRI. 7:15	AUREO. C	ARZ.	MAST.
	PEORIA	WMBD	FRI. 7:15			
	QUINCY	KHOA	FRI. 6:00	AUREO. C	MAST.	MAST.
	ROCKFORD	WREX	FRI. 12:05	AUREO. C	ARZ.	MAST.
INDIANA - - - - -	FORT WAYNE	WKJG	SUN. 6:15			
	INDIANAPOLIS	WISH	FRI. 12:15			
	TERRE HAUTE	WTHI	FRI. 12:05			
IOWA - - - - -	CEDAR RAPIDS	WMT	FRI. 5:40			
	DAVENPORT	WOC	THURS. 12:30			
MISSOURI - - - - -	COLUMBIA	KOMU	THURS. 12:30	AUREO. F.	APZ.	AUREO. F & H
OKLAHOMA - - - - -	TULSA	KV00	SAT. 6:15	AUREO. C	AUREO. F	MAST.

KEY - AUREO. C - AUREOMYCIN CRUMBLES, ARZ. - ARZENE, MAST. - MASTITIS, AUREO. F - AUREOMYCIN IN FEED, AUREO. F & H - AUREOMYCIN, FEED & HEALTH

Market and product differences dictate placement of commercials. Sample section shows variety of combinations in one week's pattern.

thing bigger and broader in scope.

The job of designing a show that would appeal to farmers and the businessmen they deal with was handed to Tom DeHuff, Cyanamid tv a.e. at C&W. Hearst *Metrotone News* camera crews would supply news and feature coverage for the show, to be jointly produced by Metrotone and the agency.

Here's how DeHuff outlines some of the problems involved in setting up a smooth-working system and reaching the desired audiences:

1. Varying commercial pattern. Commercials must be geared to con-

ditions in various areas (for example, Southern California's ditch bank weeds take a different weed killer commercial than the Midwest's Canada thistle). An elaborate chart with removable panels for each week (see illustrations, above and opposite) was devised to keep commercial content straight.

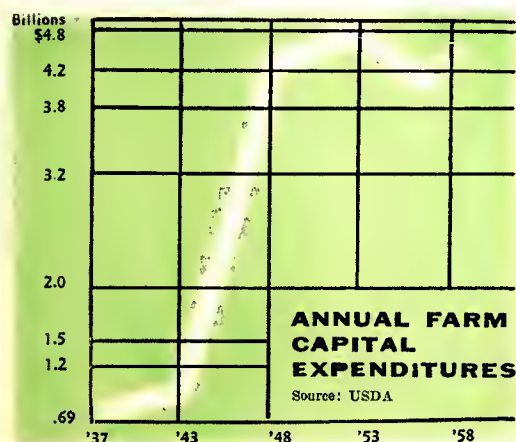
But provisions had to be made for emergencies, because a sudden change in local conditions would make switches in commercials necessary. Sure enough, a beef cattle epidemic in Northwest Missouri called for quick insertion of an aureomycin commercial. Inserted

as late as Tuesday (makeup day), it was ready for a Thursday airing in St. Joseph, Mo.

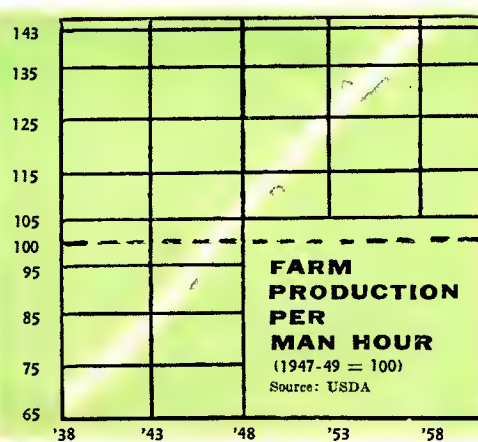
There are 17 commercials (60's and 20's) on six products to cover the 52 markets. Two 60's and one 20 are used in a wide variety of combinations. Corporate mention of Cyanamid is made in the opening billboard and closing sign-off.

2. Commercial techniques. The wide variety of commercials made cost-saving techniques imperative. DeHuff worked out some basic "graphic techniques" with C&W's art department

HERE'S WHAT MAKES TODAY'S FARMER TICK



1. HE'S A CAPITALIST whose annual investments in machinery and buildings have increased more than four-fold in last two decades.



2. HE'S EFFICIENCY-MINDED—as zoom in output per man hour shows. Increasing productivity is a must for farmer who wants to survive.



Scouting dairy farm prior to shooting Farm Newsreel feature are Tom DeHuff (l), show's originator and tv a.e. and Roy Gorski, C&W acct. supvr. Features highlight technical advances

employing semi-animation—just right for showing the action of a systemic weed killer (working on the roots) as opposed to one that works on the leaves alone. Full animation was needed in the vaccine commercials to depict a sad-calf vs. happy-calf theme in the aureomycin commercials aimed at Texas cattle producers, while a stylized needle had to appear in the Duovax-Rovac hog vaccination commercial. While the commercials in spring involved such animated techniques, live action commercials are now in use.

3. Broad coverage. To heighten the farming man's sense of participation, the show's content had to include a personal touch. So a three-minute "Farmer of the Week" segment concluding the show was devised. To make it informative and timely, a list of possible candidates is sent to C&W by editors of state agricultural college bulletins and approved by local county agricultural agents. Coverage of livestock shows and fairs, USDA reports, and an occasional youth feature also are included.

A strong feature story—the \$8 million dollar comeback of the nearly de-

funct citrus industry in Southern Texas—was uncovered by advertising manager Frank Cappy, who requested a production crew come down and shoot the story. Generally, however, Metro-tone cameramen in the area shoot footage and send it to New York.

4. News content. This had to be selected by a knowledge of likes and dislikes of the farm population. Thus global farm topics and national political news are known to have lower acceptance. But to avoid triviality sectional items were arranged so as to give the impression of national scope.

5. Timebuying. Sectional differences again had to be taken into account here. C&W timebuyer Robert Palmer aimed primarily at Friday and Saturday 6 and 7 p.m., next to national and local news shows. Time slots between 5:30 and 7 p.m. were obtained on 39 of the 52 stations, noontime slots on 12 stations, 9:30 p.m. on one station. The show was scheduled on Thursday in three markets, Friday in 20 markets, Saturday in 19, Sunday in four, Monday in four, Tuesday and Wednesday in one each.

6. Station criteria. The list was selected with these factors in mind: (a) top coverage of important agricultural areas; (b) relative stature in the urban community; (c) reputation for farm and rural service; (d) reputation of news department; and (e) compatibility of time period and adjacent programs. "Thus the ideal station for *Farm Newsreel*," says Palmer, "would have the top average rating and coverage in its market, outstanding farm and news service departments, and an availability between 6-7 p.m. surrounded by compatible programing."

7. Ratings. To test penetration of the farm-viewing audience only, ratings were obtained for five different programs. Hooper conducted special telephone surveys among farm families throughout the coverage area. (According to account supervisor Roy Gorski, interviews conducted coincidental to and immediately following the telecasts showed that the show "consistently reached more than a third of the available farm television audience.")

8. Merchandising. The feed merchant's store is an important spot for point of sale material tied to the show. According to merchandising manager Smythe, many of today's larger farms grow their own feed and have local feed merchants mill it for them and add feed supplements. A reminder to the customer about aureomycin at this level is important. The rise in the sale of animal health products is linked directly to the growth in sales of the "complete feed," which in turn is tied to the expanding and more efficient farm (see graphs page 31).

Results of the program are measured by the following:

- "Ten and 12 ratings in many areas indicate the wide viewing audience we are seeking," says William Bunn, C&W officer-in-charge of the Cyanamid account. "Inquiries from agricultural machine companies and others in the field with suggestions for news stories that would include their products are proof that the show is creating wide agricultural trade interest."

- Advertising manager Frank Cappy sees the results he's looking for in the educational job the show is doing. "We hear farm leaders cite it as a contribution to farm understanding generally," he says. "Segments of our shows are requested for screening at Grange meetings. This tells us we're hitting the mark."

Can a 4-week radio flight do the job?

❖ Growing use of short drives makes some station reps wonder if admen have forgotten the value of repetition

❖ The question is raised whether relatively high cost of servicing flights will discourage client use of radio

Is the emphasis in radio buying shifting from how much volume is necessary to how little?

There's a growing school of opinion which feels that it is. This group sees radio campaigns of short duration increasing in number and some say the trend is not entirely a healthy one.

While the radio flight has long been touted as evidence of the medium's flexibility, the opinion is being increasingly expressed, particularly among

reps, that there's a danger that advertisers and agencies are coming to expect too much from a brief ad burst.


The trend to short campaigns is a tribute to radio's effectiveness but reps fear that where such flights fail to do a selling job, the medium, rather than the campaign length, will be blamed.

One rep conceded his concern was also due to the relatively high cost of servicing short campaigns. And while no agency will admit to selling a me-

dium short on the grounds that it is expensive to handle, it is no secret in the ad business that this is occasionally a factor in making media decisions.

The extent to which short campaigns are dominating spot radio is illustrated by a sampling of one New York representative's recent sales (see box below). Giving SPONSOR a rare look at his sales book, this outfit unveiled a complete list of buys for three weekly periods, one each during September, October and November.

While the trend toward short ad drives has been due, in part, to budget cutting by recession-cautions clients, the consensus is that the trend started before the 1957-58 economic dip.

Somewhere along the line, say critics of the short campaign, admen forgot that repetition and consistency is the heart of advertising. 

HOW SHORT FLIGHTS DOMINATE SPOT RADIO SALES

List of one representative's complete sales during three weekly periods this fall

MARKETS BOUGHT	CAMPAIGN LENGTH	MARKETS BOUGHT	CAMPAIGN LENGTH	MARKETS BOUGHT	CAMPAIGN LENGTH
SEPT. WEEK		1 mkt. 14 weeks		1 mkt. 4 weeks	
5 mkts. 2 days		1 mkt. 2 weeks		3 mkts. 12 weeks	
3 mkts. 1 week		1 mkt. 1 week		2 mkts. 6 weeks	
1 mkt. 4 weeks				2 mkts. 4 weeks	
1 mkt. 8 weeks					
1 mkt. 4 weeks		OCTOBER WEEK		NOVEMBER WEEK	
1 mkt. 13 weeks		5 mkts. 25 weeks		3 mkts. 4 days	
1 mkt. 8 weeks		3 mkts. 6 weeks		1 mkt. 4 weeks	
1 mkt. 2 weeks		1 mkt. 3 days		1 mkt. 3 days	
3 mkts. 15 weeks		1 mkt. 4 weeks		1 mkt. 4½ weeks	
1 mkt. 10 weeks		1 mkt. 13 weeks		2 mkts. 3½ weeks	
1 mkt. 3 weeks		1 mkt. 8 weeks		1 mkt. 6 weeks	
1 mkt. 34 weeks		1 mkt. 16 weeks		1 mkt. 2 weeks	
2 mkts. 9 weeks		1 mkt. 2 weeks		1 mkt. 1 week	
1 mkt. 6 weeks		1 mkt. 4 weeks		1 mkt. 3 weeks	
1 mkt. 4 weeks		2 mkts. 5 weeks		1 mkt. 7-8 weeks	

While spot radio's flexibility in providing advertisers with a platform for short ad bursts has helped sell the medium, the growing amount of this kind of advertising presents a high-cost servicing problem to rep and agency alike, also raises point of whether longer drives wouldn't be more effective on occasion. Each line in the chart is a single client's buy

Edsel's Fox tackles the year's toughest

- Ad manager, undaunted by last year's disappointing sales, takes over new duties as Edsel repositions line
- An enthusiast for tv and spot radio, Fox predicts bright future now that car is "geared to competition"

In advertising circles, the talk is that Eldon Fox of Edsel, easily deserves the title of "man with the toughest ad manager's job of the year." As Edsel enters its second season, Fox has the big responsibility of stimulating mass acceptance for a car with a disappointing first-year sales history. The Edsel has been restyled and repositioned price-wise so that it now faces new and unfamiliar competition. Fox will be working with a new advertising agency when Kenyon & Eckhardt take over the account on the first of the year. And to double the load, he just last month took on the additional job of manager of sales promotion.

Edsel uses strong tv and radio schedules as well as heavy newspaper, magazine and outdoor advertising. Final budget for the year's advertising has not been determined. However, beginning 30 November, Edsel became

co-sponsor of the *Ed Sullivan* show with Mercury; (Eastman Kodak continuing to present the show on an every-other-week basis.) Spot radio plans are being worked out with the new agency, but during the new M-E-L introductory campaign \$7,500,000 was spent jointly with Mercury and Lincoln.

Interviewed in New York last week, modest publicity-shy Fox had no beefs about his responsibilities. He would not discuss the personal problems which must have been created as he enters Edsel's second season with a newly doubled work load. He did speak frankly about Edsel's past and its future hopes.

"Because sales were not the greatest, some people thought the company might dump the car. But the company is 100% behind the car in spite of past difficulties. They believe in its future. They are now working on 1960 and

1961 Edsel models—I've seen them."

"Edsel was the first completely new car in 20 years. It was unfortunate in being introduced during a period of economic decline. But the people who bought it liked it. They are loyal. Many 1958 buyers are coming back to our 1959 models. The percentage of these repeaters is even higher than we expected."

Fox thinks that most of the objections to the famous Edsel front end were based more on the way the vertical theme was handled than the theme itself. Changes have been made this year, but the new 1959 front is still the most distinctive in the market. Fox says that opening day reaction was very carefully checked — people recognized the improvement and, what is more they liked it.

Fox made it very clear that neither the car's new styling nor its new market position are to be credited to him. "At Ford Motor Co., no one man makes these decisions," said Fox. Top management made the decisions on both styling and new market position. As manager of the two departments, Fox makes advertising and sales promotion recommendations to his principals. When decisions have been

FOX WANTS SPEEDIER SPOT RADIO AVAILABILITIES

Agency-trained Eldon Fox is a strong believer in spot radio. This fall his Edsel announcement campaign of saturation spot covered 85-90% of U.S. radio homes. But Fox isn't satisfied with the mechanics of spot radio buying. Here are some of his comments and a practical suggestion:

"I like spot radio but it is difficult to use."

"You can't get into spot radio fast and find out what your availabilities are. Sometimes it takes three to four weeks to find out."

"There ought to be some sort of central availability listing. If spot radio had a system by which one could find out about availabili-

ties in three or four days it would be a much better advertising medium."

"As it is you have to buy blind. And when you buy blind you can't merchandise your program to your field sales force."

"Maybe there could be an electronic listing board, like that used for airline reservations."

comeback job

made by management, it is up to Fox to put them into effect.

"The advertising and sales promotion departments were separate in the past," said Fox. "Combining the two makes it easier to move fast when the occasion arises, with our work co-ordinated from the beginning. This is better for the sales effort all the way down the line."

Speaking of the changes Fox said, "Well, we read the papers. We've heard about the unrest, especially all the talk about the cars being too big, and the rest. We tried to meet the complaints and criticism. This year we virtually turned the car around from the medium end of the price bracket to the lower end."

In 1958 Edsel had four lines. Starting from, the top, these were Citation, Corsair, Pacer and Ranger. Now, price-wise, the top two have been eliminated. The 1959 models are called Corsair and Ranger, but they are equal in price to the old Pacer and Ranger. The price range used to be from \$2,400 to \$4,800. Now the highest all-equipped model is about \$3,800. Many former "extras" are now standard equipment.

The competitive low price three have dropped their lowest price line this year, and as Fox says, "have come up towards us in price."

Fox sums up the 1959 market position like this: "Now the highest price lines of Ford, Chevrolet and Plymouth are our competitors. The Edsel, too, will be for the people who may want to move down from the medium price bracket, as well as those who want to move up from the low price three."

Fox believes that advertising should "flow from the product," and states that Edsel advertising this year is related to changes in the product and its new market "repositioning." The new Edsel advertising is hard hitting and competitive. "For one thing," says Fox, "we are actually naming our competitors. We don't just say Car A, B or C. We are using realistic copy to talk to the group of low price car buyers."

- (Please turn to page 64)

Eldon Fox is the man who guides Edsel advertising and sales promotion during the car's crucial second year. The new objective: low price buyers



Free to Standard Oil (Cal.) — \$100,000

➤ *Sea Hunt* syndicated film sponsored by Standard Oil of California achieved \$100,000 backing by 26 tv stations, says BBDO

➤ Agency figured promotion values at card and lineage rates in recommending renewal pact. Ad manager praises co-operation

When Standard Oil of California started its regional campaign with *Sea Hunt* last February, the 26 stations in the lineup came through with premiere promotions valued at \$100,000.

This kick-off excitement, provided at no cost to either the Standard-Chevron dealers or BBDO, is regarded as a strong factor in Standard's recent re-

newal of the syndicated series. "The support our 26 stations gave the show was overwhelming," said a BBDO representative.

While a total of five oil companies invested in regional syndication campaigns in 1958 because they were able to match their geographical distribution pattern with tv programing, the

promotional advantages they were able to get were main elements in their use of this medium.

One explanation of why stations are willing to exert so much more promotional effort for locally-placed syndication sponsors than for many network advertisers is provided by The Katz Agency, station representatives.

According to Katz, stations retain on the average 75% of spot programing income, while they end up with only 33% of network charges.

In this light, it's not surprising that stations are willing to go all-out to promote, publicize and exploit on behalf of their syndication sponsors and shows.

As to the benefits that Standard Oil of California received from the 26 stations carrying its *Sea Hunt* series, BBDO of San Francisco collected reports each month from the stations on their special events, promotions and publicity. These reports were analyzed carefully and presented to Standard's advertising department.

During the first month alone, local promotions were valued at \$100,000 at current card and lineage rates.

For this promotion Standard and BBDO paid—absolutely nothing.

In a four-way promotion campaign involving the sponsor, agency, producer and stations, Standard enjoyed the benefits of special events, newspaper features, on-the-air promotion, tune-in ads, outdoor advertising, personal appearances by *Sea Hunt* star Lloyd Bridges and viewing reminders by station personalities.

Standard's ad manager, M. A. Mattes, said: "The promotion cooperation between producer, stations and our organization has definitely helped to establish this new series as a potent service station selling medium."

Typical comments of the dealers themselves are these: "Lots of my customers have commented favorably. It gives me a chance to talk to them about our products in the commercials," said San Francisco station manager Richard Hart.

"A lady walked in and said, 'I want one of those tires they talked about on *Sea Hunt*.' The result was a sale," reported Dale Young, manager of a Standard station in Seattle.



Promotional resources of stations are shown (above) by KFMB-TV, San Diego, with "highway spectacular" for six weeks to promote Standard-Chevron dealers' series, *Sea Hunt*

Attention-getting publicity stunts by the 26 Standard-Chevron stations included this "skin diving" press emissary (right) dispatched by KTTV, Los Angeles, at kick-off of series



h promotion

One of the first measurable results of the station promotions for *Sea Hunt* was a ratings increase in the time periods occupied by the show. In the 26 cities—ranging from Seattle to San Diego, and from Phoenix to Honolulu—there was an immediate average increase of 33% over previous programming. In regular ARB reports issued during the show's first two months on the air, the series earned an average rating of 27.8 and an average share of 44.3%. The last ratings of the former shows in the same time periods averaged only a 20.9 score.

Here are some of the personal appearances that *Sea Hunt* star Lloyd Bridges made: two broadcasts on KTTV, Los Angeles, one a 15-minute interview, the other a 30-minute show featuring Bridges and the technical advisor of the Ziv series, the renowned women's diving champion Zale Parry. Other stations that Bridges appeared on included KIEM-TV, Eureka.

The underwater adventure theme of the series was underlined by displays and discussions of skin-diving equipment on shows by KVAL-TV, Eugene, KPIC-TV, Roseburg, KGMB-TV, Honolulu, and KCRA-TV, Sacramento.

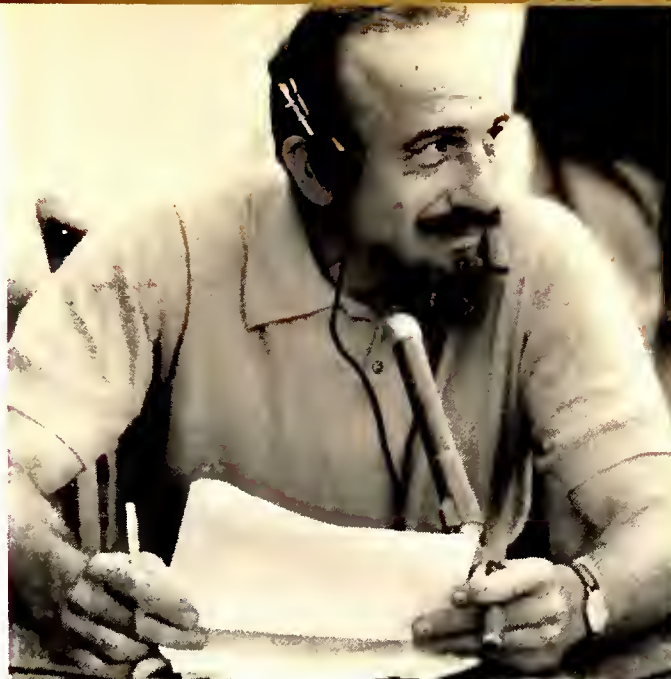
Among the outdoor displays promoting *Sea Hunt* and the Standard-Chevron dealers and products was KFMB-TV's "highway spectacular" seen by San Diego motorists for six weeks. Another bold display was put up on the building marquee of KING-TV, Seattle.

Indoor lobby displays were arranged by KSBW-TV, Salinas, and KSBY-TV, San Luis Obispo.

Many stations issued sales letters on behalf of the series. Some, like KBOI-TV, Boise, worked up dealer enthusiasm with mailings to all Standard and Chevron dealers in their area.

Some unusual publicity results were brought off by the station press men, with KGW-TV, Portland, capturing the front cover of a Portland Sunday Journal section, and KTTV, Los Angeles obtaining a Sunday cover in the Los Angeles Times, both with illustrations of the series.

An unusual publicity gimmick during the premiere promotion of the show was used with great success by
(Please turn to page 48)



His "sell along" stampedes "Sing Along" album sales for Cleveland store

MITCH SELLS LIKE CRAZY

➤ Miller's personal appearance pulls 2,390 phone orders, gives dramatic proof dept. stores are learning new radio techniques

Mitch Miller, of Columbia Records, and station WERE's disk jockey personality Bill Randle, were teamed up a few Sundays ago to promote "Sing along with Mitch" albums in Cleveland. The five-hour hypo pulled phone orders at a 500-per-hour clip for Higbee's Department Store, one of Randle's sponsors.

Within minutes after the team got under way, all the station's trunk lines lit up—and stayed that way. Eight people from Higbee's sales force were kept frantically busy writing phone orders, and were still taking orders an hour after the show went off. Multiple orders for from three to a dozen albums were common. The next day, almost a thousand additional albums were sold in the store as a result of the promotion.

Orders came in from almost every suburb in the area as well as from the city proper. Richard Klaus, manager of WERE, said "One caller from Painesville, about 30 miles from Cleveland, said she waited almost an hour before her long-distance call cleared the busy switchboard." Miller autographed albums until well into the night, then went to the distributor's at

5:30 A.M. next morning and finished just before taking off for New York.

Miller's Cleveland stint highlighted new air media activity by department stores. As they have switched more advertising to radio and tv, department stores are learning new techniques for getting the same strong sales results that used to make their print advertising famous. What is their formula?

Analysis of several recent very successful store air promotions, shows this five-point pattern is basic for most:

1. Sell specific items—the best items, well known names and brands
2. Employ a favorite local air personality
3. Use frequent announcements
4. Demonstrate items if possible
5. Give a strong reason for immediate action—and make it easy to act.

Higbee played it even stronger than usual and added a sixth ingredient—the personal appearance of a celebrity. Mitch has no similar radio appearance planned at present. If a store is interested, he says he is available for a single promotion where, as a sensational climax, he will shave off his famous beard. The price—\$15,000. Any takers?



Copy points ("together" theme and "real" root beer) in both jingle and neck hangers are reviewed by Cole Fischer Rogow's Robie Smith (l), Marvin Cole (seated), Art Fischer

Radio revs up a grand old brand name—HIRES

✓ Root beer maker's 300 spots a week in So. Calif. boost sales 90%. get brand and name back on consumers' tongues

Becoming a household word is fine provided your name continually stays in the vernacular. That's why Hires Root Beer bottlers across the country are watching with more than casual interest a Southern California radio campaign aimed at getting the venerable Hires designation back into the limelight.

The problem facing the Charles E. Hires Co. of Philadelphia was to whip up new enthusiasm for a product which, being the oldest in its line, was being taken too much for granted. While an acknowledged leader, it just wasn't being talked about or seen enough to be compatible with its position as the world's top root beer seller.

(While net sales for '58—\$9,433,275—took a small dip from '57's \$9,629,978, the present figure is nearly a million over 1948's \$8,576,090, according to Moody's Industrial Manual.)

In this connection, the company had observed with great interest the job

James Powell was doing with his Pepsi-Cola franchise in Los Angeles. A sky-writing contest linked to a radio campaign has created excitement and sales for that soft drink. Would Powell be the likely one to stir things up for Hires?

Hires was facing a bad time of year to try for a sales push. Retailers are very reluctant to give any sort of effort

to soft drinks during the winter months—and that goes even for mild Southern California. But there was a two-fold job to be done—creating new interest in Hires among young adults, and reaching the kid population, too—so speed was essential.

Powell took over the Los Angeles franchise (as well as keeping his Pepsi-Cola and Bireley's rights), agreeing to foot half the cost of a 1959 ad campaign of \$400,000 in Los Angeles with the company meeting the other half. Powell invited six agencies to pitch for the account, and Hires v.p. Ed Stern, head of the franchise division, and George F. Finnie, ad-merchandising manager, planned to attend.

Cole Fischer Rogow held one of Powell's invitations. Both its Beverly Hills and New York offices got to work.

"The only way to do the job," says Art Fischer in New York, "was to merchandise the advertising." In CFR lingo (and most everyone's lingo) that meant radio.

"But we had to go farther than that," says Marvin Cole. "Why not record a jingle to show what we'll be merchandising?" The Sportsmen's Quartet was available, a theme had been worked out: "Together-time is HIRES-time," jingles with a modern beat were recorded incorporating the theme and the main copy points:

1. The original root beer.
2. Not only for party time, but any time people get together.

"Better show how the theme will be carried over to point of purchase," said executive v.p. Robie Smith. Since neck hangers for six-packs was a logical idea for winter, these were picked as one merchandising vehicle. Beneath heads of a boy and girl close together was a slogan combining both copy points: "Get together with Hires, the only real root beer" (see photo above). Kids tv was also outlined as part of the campaign.

Even with time running out, some large point-of-sale piece also had to be designed, "even though we couldn't hope to get them into stores until early Spring," Fischer said. These large animated displays would carry over the marriage of old and new, giving a modern fillip to the nostalgic bicycle built for two (see design at left). A battery-operated motor would rotate the wheels and lift the arms.

That, in a nutshell, was the proposal. Powell and the Hires' brass bought it. (Please turn to page 65)



Animated displays rushed into production to meet demand link modern and nostalgic

“CHANGE
THAT
GRIN”

SAYS
ED
COOPER

"CHANGE THAT GRIN" SAYS ED COOPER

Vice President and Western Manager of **SPONSOR**



"So many station men grin sheepishly and say that they tell their prospects exactly what I tell them that it gets amusing.

Instead of a sheepish grin why not take a deep breath and a reasonable budget and do in SPONSOR what you tell your sponsors to do on your station?

We can show you that SPONSOR advertising brings national business to the market that needs it, and to the station that sells it.

The reason is simple: SPONSOR's unexcelled readership among agency and advertiser people at all levels—the market-pickers and the station-pickers.

Advertise the way you sell advertising and change that sheepish grin to a proud one!"

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE
40 E. 49 St., New York City 17

Tv homes: 40% watch 9 hours daily

➤ A just released Nielsen Tv Index quintile study shows the national viewing average is up to 5:50 hours daily

➤ Three years previously, the national viewing average was 4:47 hours daily, with top 40% watching 7:35 hours

The percentage of avid television viewing homes is increasing.

As shown by a Nielsen study just released, the heaviest 40% of viewing homes watch tv on an average of nine hours per day, compared to the seven hours 35 minutes this same group watched three years previously.

The report, a Nielsen Television Index quintile study, shows a breakdown

of Nielsen's U. S. sample in which homes were listed in order of the amount of viewing. Quintile refers to the fact that the Nielsen sample was divided into five equal parts.

The findings, which cover the first week of March, 1958, show:

- The national viewing average is five hours 50 minutes per day. Broken down, with the two heaviest quintiles

combined and the two lightest combined, it looks this way:

The top 40% of homes view an average of 9:02 hours per day.

The middle 20% view 5:34 hours daily.

The lightest 40% view 2:46 hours.

- Size of family chart (see below) indicates that big families are the heaviest viewers.

- Age of housewife chart (also below) shows tv viewing heaviest among housewives between 16 and 49.

The comparable Nielsen study, covering April, 1955, shows a national viewing average of four hours 57 minutes. The middle 20% of homes then, viewed tv 4:44 hours daily, while the lightest 40% viewed 2:25 hours. ➤

HEAVY AND LIGHT TV VIEWERS: WHERE THEY CAN BE FOUND

TV HOME VIEWING VOLUME	SIZE OF FAMILY			TV HOME VIEWING VOLUME	AGE OF HOUSEWIFE			
	1-2	3-4	5 or more		none	16-34	35-49	50 & over
Heaviest 40%	18	38	44	Heaviest 40%	12	35	34	19
Middle 20%	32	48	20	Middle 20%	17	18	31	34
Lightest 40%	45	41	14	Lightest 40%	29	14	25	32

1. THIS MONTH IN TELEVISION

Network Sales Status Week Ending 20 Dec.

Daytime

SPONSORED HOURS

ABC† ██████████ 25.5
CBS† ██████████ 28.7
NBC ██████████ 27.2

Nighttime

SPONSORED HOURS

ABC† ██████████ 19
CBS† ██████████ 25.7
NBC ██████████ 22.3

† Excluding participation shows.

2. NIGHTTIME

COMPAR

	SUNDAY			MONDAY			TUESDAY			A
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
6:00		Small World Renault Motors (NL&B) O. Mathieson (D'Arcy) D-F \$28,000	Meet The Press sust							
6:30		Twentieth Century Prudential (R-McC) D-F \$15,000	Chet Huntley Reporting sust					No net service		
7:00					D Edwards Amer Home (Bates) N-L \$9,500††	News sust N-L \$8,500††		D Edwards Benson & Hedges (DDB) N-L \$9,500††	News sust alt Bristol-Myers (DCS&S) N-L \$6,500††	
7:30	You Asked for It Sippy Peanut Butter (GHB) M-F \$24,000	Lassie Campbell Soup (BBDO) A-F \$37,000	Mark Saber Sterling Drug (DFS) A-F \$14,000	ABC News sust	No net service	News sust (repeat feed)	ABC News sust	No net service	News (repeat feed) Bristol-Myers alt sust	ABC
7:30	Maverick Kaiser Co (Y&R) Drackett (Y&R) (7:30-8:30) W-F \$70,000	Bachelor Father Am Tob (Gumb.) alt wks Jack Benny Am Tob (BBDO) C-F \$65,000	Northwest Passage RCA (K&E) alt R. J. Reynolds (Esty) A-F \$48,000	Tales of The Texas Rangers (7:30-8:30) Sweets Co. (H Elsen) W-F \$11,000	Name That Tune Amer Home (Bates) Q-L \$23,000	*Tic Tac Dough P&G (B&B) Q-L \$23,500	Cheyenne (alt wks 7:30-8:30) Harold Ritchie (A&C) Johnson & Johnson (Y&R) Armour (FC&B) W-F \$78,000	Stars in Action sust	Dragnet (alt wks; 1/6 only) My-F \$35,000	The Ph Star Lawrence Plymouth (7:30- Mu-L
8:00		Ed Sullivan (8-9) Mercury (K&E) alt Kodak (JWT) V-L \$79,500	*Steve Allen (8-9) Greyhound DuPont Polaroid Norelco, Zenith Mutual of Omaha V-L \$108,000	Shirley Temple's Storybook (7:30-8:30 every third week) J. H. Breck (Ayer) Dr-F \$65,000	The Texan Brown & Wmsn (Bates) W-F \$37,000	Restless Gun Sterling Drug (DFS) alt P&G (Compton) W-F \$37,500	Sugarfoot (alt wks 7:30-8:30) Am Chicle (Bates) Ludens (Mathes) W-F \$78,000	Invisible Man sust	*Eddie Fisher L&M (Mc-E) (alt weeks; 8-9) *George Gobel RCA (K&E) Whirlpool (K&E) V-L \$98,000	Plymouth Law W
8:30	Law Man R. J. Reynolds (Esty) General Mills (DFS) W-F \$41,000	Ed Sullivan	Shirley Temple's Storybook Nat'l Dairy, Hill Bros., J. H. Breck (all Ayer) (8-9; 12/21) Dr-F \$170,000	Bold Journey Ralston-Purina (GBB) A-F \$9,500	Father Knows Best Lever (JWT) alt Scott (JWT) Sc-F \$38,000	Wells Fargo Amer Tobacco (SSC&B) alt Bulck (Mc-E) W-F \$48,800	Wyatt Earp Gen Mills (DFS) alt P&G (Compton) W-F \$38,000	To Tell the Truth Carter (Bates) Marlboro (Burnett) Q-L \$22,000	Eddie Fisher alt George Gobel	Ozzie & Kodak Quaker (W) Sc-F
9:00	Colt 45 Whitehall (Bates) alt Beech-Nut (Y&R) W-F \$13,800	C. E. Theatre Gen Electric (BBDO) Dr-F \$51,000	*Dinah Shore Chevy Show (9-10) Chevrolet (Camp-E) V-L \$150,000	Voice of Firestone Firestone (Sweeney & James) Mu-L \$32,000	Danny Thomas Gen Foods (B&B) Sc-F \$47,500	Peter Gunn Bristol-Myers (DCS&S) My-F \$38,000 Adventures in Music Amer Tel & Tel (Ayer) (8:30-9:30; 1/12) Mu-L \$175,000	The Rifleman Miles Lah (Wade) P&G (R&B) Ralston (Gardner) W-F \$36,000	Arthur Godfrey Toni (North) Pharmaceuticals (Parkson) V-L \$31,000	George Burns Show Colgate (Bates) Sc-F \$40,000	Donna Sho Campbell (BB) Shulton Sc-F
9:30	Stars of Jazz sust	Hitchcock Theatre Bristol-Myers (Y&R) My-F \$39,000	Dinah Shore Chevy Show	Dr. I.Q. sust	Ann Sothern Gen Foods (B&B) Sc-F \$40,000	Alcoa-Goodyear Theater Alcoa (FSR) alt Goodyear (Y&R) Dr-F \$39,000	Naked City Brown & Wmsn (Bates) alt Quaker Oats (WBT) My-F \$37,000	*Red Skelton Pet Milk (Gardner) S. C. Johnson (NL&B) C-F \$52,000	Bob Cummings Reynolds (Esty) Gen Foods (L 12/30) Sc-F \$36,000	Day in sust (through)
10:00	Meet McGraw sust	Keep Talking P. Lorillard (L&N) alt Lever (JWT) Q-L \$18,000	Loretta Young P&G (B&B) Dr-F \$42,500	Patti Page Show Oldsmobile (Brother) V-L \$10,000	Desilu Playhouse (10-11) Westinghouse (Mc-E) Dr-F \$82,000 (average)	Arthur Murray Party P. Lorillard (L&N) alt Pharmaceutical (Parkson) V-L \$30,000	Confession sust	Garry Moore (10-11) Revlon (LaRoche) V-L \$59,000 (1/2 hr.)	The Californians Singer (Y&R) alt Lipton (Y&R) W-F \$37,500	Wed Figh Brown & (Bate) Miles (10-co Sp-L
10:30	No net service	What's My Line Kellogg (Burnett) alt Fla. Citrus (B&B) Q-L \$32,000	No net service	John Daly News Whitehall (Bates) Lorillard (L&N) N-L \$6,000 No net service	Desilu Playhouse	No net service	John Daly News Lorillard (L&N) Whitehall (Bates) N-L \$6,000 No net service	Garry Moore Kellogg (Burnett) alt Pittsburgh Plate (Maxon)	No net service	

*Color show, ††Cost is per segment. Prices do not include sustaining, participating or co-op programs. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission). They do not include com-

mercials or time charges. This chart covers period 20 Dec-16 Jan. Programs are indicated as follows: (A) Adventure, (Au) Audience Participation, (O) Comedy, (D) Documentary, (Dr) Drama, (F) Film, (I) Interview, (J) Juvenile, (L) Love

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
BS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
service										
wards (Bates) \$9,500††	News sust		D Edwards Whitehall (Bates) N-L \$9,500††	News Bristol-Myers (DCS&S) alt sust N-L \$6,500††		D Edwards Gen Foods (B&B) alt sust N-L \$9,500††	News sust			
service			No net service			No net service	No net service			
wards (Bates) (repeat feed)	News sust (repeat feed)	ABC News sust	D Edwards Whitehall	News Bristol-Myers alt sust (repeat feed)	ABC News sust	D Edwards Gen Foods alt sust (repeat feed)	News (repeat feed)			
Wagon Train (7:30-8:30) Ford (var. hour) (JWT) National Biscuit (var. ½ hr.) (Mc-E) W-F \$35,500 (½ hr.)	Leave It To Beaver Miles Lab (Wade) Ralston (Gardner) Sc-F \$36,000	I Love Lucy Pillsbury (Burnett) alt Clairol (FC&B) Sc-F \$25,000	Jefferson Drum Sweets Co. (Henry Eisen) alt sust W-F \$18,500	Rin Tin Tin Nabisco (K&E) A-F \$36,000	Your Hit Parade Amer Tobacco (RBD) Mu-L \$12,500	Buckskin Pillsbury (Burnett) alt sust W-F \$24,000	Dick Clark Show Beech-Nut Life Savers (Y&R) Mu-L \$14,500	Perry Mason (7:30-8:30) Van Heusen (Grey) Parliament (B&B) My-F \$25,700 (20 min.)	People Are Funny Tonl (North) alt R. J. Reynolds (Esty) Au-F \$24,000	
Wagon Train (7:30-8:30) R. J. Reynolds (Esty) (various ½ hrs) Elgin (JWT) P&G \$15,000	Zorro AC Spark (Brother) 7-Up (JWT) A-F \$37,000	December Bride General Foods (B&B) Sc-F \$32,000	Ed Wynn Show L&M (Mc-E) Sc-F \$16,000 Steve Canyon L&M (Mc-E) alt sust (1/8 S) A-F \$44,000	Walt Disney Presents (8-9) M-F \$57,000 (½ hr.)	Trackdown Am Tobac (BBDO) alt Socony (Compton) A-F \$33,500	Further Advent. of Ellery Queen (8-9) RCA (K&E) (various ½ hrs) My-F \$27,500 (½ hr.)	Jubilee, U.S.A. (8-9) Williamson-Dickie (Evans & Assoc.) Hill Bros. (Ayer) Mu-L \$12,500	Perry Mason Sterling (DFS) Gulf (Y&R) Hamm (C-M) W-F \$39,000	"Perry Como (8-9) Kimberley-Clark (FC&B) RCA & Whirlpool (K&E) V-L \$120,000	
Price Is Right Lever (JWT) Speidel (NC&K) Q-L \$21,500	The Real McCoy's Sylvania (JWT) Sc-F \$36,000	Derringer S. C. Johnson (NL&B) W-F \$38,000	It Could Be You Pharmaceuticals (Parkson) Q-L \$26,000	Walt Disney Hill Bros. (Ayer) Kellogg (Burnett) Reynolds Metal (Buchan. & Frank) A-F \$26,000	Jackie Gleason Lever (JWT) alt Pharmaceuticals (Parkson) C-L \$58,000	Ellery Queen Bell & Howell (Mc-E) Pillsbury (Burnett) P&G (1/2 only)	Jubilee, U.S.A. Massey-Ferguson (Associated Adv.) W-F \$39,000	Wanted Dead or Alive Brn. & Wmson (Bates) W-F \$39,000	Chmstrnd (DDB) Polaroid (DDB) Sunbeam (Perrin-Paus) Nozema (SSC&B) Am Dairy (C-M) Knomark (Mogul)	
Milton Berle Kraft (JWT) C-L \$50,000	Pat Boone Chevy Showroom Chevrolet (Camp-E) V-L \$45,000	Zane Gray S. C. Johnson (NL&B) alt General Foods (B&B) W-F \$45,000	Behind Closed Doors L&M (Mc-E) alt Whitehall (Bates) A-F \$38,000	Man With A Camera General Elec. (BBDO) A-F \$26,000	Phil Silvers R. J. Reynolds (Esty) Schick (B&B) Sc-F \$42,000	M Squad Amer. Tobac. (SSC&B) alt sust My-F \$31,000	Lawrence Welk Dodge (Grant) (9-10) Mu-L \$17,500	Gale Storm Nestle (Houston) alt Lever (1/10 S) Sc-F \$39,500	Steve Canyon L&M (Mc-E) A-F \$44,000 Black Saddle L&M (Mc-E) alt sust (1/10 S) W-F \$37,000	
Bat Masterson Kraft (JWT) Sealtest (JWT) W-F \$38,000	Rough Riders P. Lorillard (L&N) W-F \$47,000†	Playhouse 90 (9:30-11) Amer Gas (L&N) alt Kimberly-Clark (FC&B) Dr-L&F \$45,000 (½ hr.)	Ford Show Ford (JWT) CV-L \$38,000	77 Sunset Strip (9:30-10:30) Amer. Chicle (Bates) My-F \$72,000	Playhouse Lux (JWT) alt Schlitz (JWT) Dr-F \$38,000	The Thin Man Colgate (Bates) My-F \$40,000 Bob Hope Show Buick (Mc-E) (9-10; 1/16) C-L \$320,000	Lawrence Welk	Have Gun, Will Travel Whitehall (Bates) alt Lever (JWT) W-F \$38,000	Cimarron City (9:30-10:30) sust W-F \$30,000	
This Is Your Life P&G (B&B) D-L \$52,000	Make Mine Music sust	Playhouse 90 P&G (B&B) alt Allstate (Burnett) P&G \$51,750	You Bet Your Life Tonl (North) Lever (JWT) Q-L \$51,750	77 Sunset Strip Carter Prod. (Bates) Whitehall (Bates) Harold Ritchie (A&C)	The Line Up P&G (Y&R) My-F \$34,000	Cavalcade of Sports Gillette (Maxon) (10-concl) Sp-L \$45,000	Music From Manhattan Manhattan Shirt (Peck) Mu-L \$17,000	Gunsmoke L&M (DFS) alt Sperry-Rand (Y&R) W-F \$40,000	Cimarron City sust	
No net service	John Daly News Whitehall (Bates) Lorillard (L&N) N-L \$6,000 No net service	Playhouse 90 Elgin (JWT) alt sust	No net service	John Daly News P. Lorillard, (L&N) Whitehall (Bates) N-L \$6,000 No net service	Person to Person P. Lorillard (L&N) alt Raydon War&L I-L \$38,000	Fight Beat Bristol-Myers (DCS&S) Sp-L \$3,000			Brains & Brawn L&M (Mc-E) Q-L \$45,000 DA's Man L&M (Mc-E) (1/3 S) A-F \$38,000	

ise, (Mu) Music, (My) Mystery, (N) News, (Q) Quiz, (S) Serial, (Sc) in Comedy, (Sp) Sports, (V) Variety, (W) Western. †No charge for repeats.

L preceding date means last date on air. S. following date means starting date for new show or sponsor in time slot.

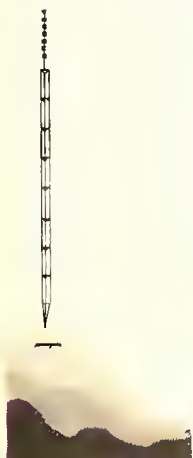
MEET THE CAROLINA TRIAD OF WLOS-TV



...mammoth market in the rich southeast stretching across 62 counties in six states!

With retail sales of \$1,848,670,000,* the Carolina Triad is a
“must buy” for any top TV schedule!

PRIMARY ABC—The new WLOS-TV delivers the only unduplicated VHF network service to the entire Carolina Triad! Only WLOS-TV can deliver you complete coverage of this rich triad — 425,360 TV homes in 62 counties of six states! †



6,089 feet above sea level
atop Mt. Pisgah

**MEET IT —
SELL IT —
PROFIT FROM IT —
WITH WLOS-TV**

towering new force in
Southeastern TV

** Survey of Buying Power
Sales Management — May, 1958*
† #NCS #3 — All TV Homes

WLOS-TV

Unduplicated ABC in

**ASHEVILLE • GREENVILLE
SPARTANBURG**

WLOS AM-FM

*Represented by Peters, Griffin, Woodward, Inc.
Southeastern Representative: James S. Ayers Co.*



3.

DAYTIME

C O M P A

	SUNDAY			MONDAY			TUESDAY		
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
10:00		Lamp Unto My Feet sust			For Love or Money sust	Dough Re Mi sust		For Love or Money sust	Dough Re Mi sust
10:15									
10:30									
10:45		Look Up & Live sust			Play Your Hunch sust	Treasure Hunt Ponds alt Lever P&G alt Mentholatum		Play Your Hunch sust	Treasure Hunt Al. Culver alt Glass Wax Frigidaire alt Pharmaceuticals
11:00									
11:15		The U.N. in Action sust			Arthur Godfrey Gen Mills Standard Brands	Price Is Right Lever Bros alt Ponds Sterling alt Whitehall		Arthur Godfrey Gen Mills alt sust Libby alt Ronson	Price Is Right Lever alt Sunshine Stand Brands
11:30									
11:45	Bishop Pike sust	Camera Three sust		Peter Lind Hayes Gillette Co. Shulton	Top Dollar Colgate	Concentration Pharm. alt Lever Armour alt Culver	Peter Lind Hayes Amana Refrig.	Top Dollar Colgate	Concentration Frigidaire alt Pharma. Lever alt Alberto Culver
12N									
12:15	College News Conference sust			Peter Lind Hayes Gen Foods Sunshine alt Lever	Love of Life sust Amer. Home Prod alt sust	Tic Tac Dough Ponds alt Dow P&G	Peter Lind Hayes Shulton alt Armour & Co. General Foods	Love of Life Quaker alt Libby Amer Home	Tic Tac Dough Stand Brands P&G
12:30									
12:45	Johns Hopkins File 7 sust	Face the Nation sust		Play Your Hunch Minn. Mining Johnson & Johnson	Search for Tomorrow P&O Guiding Light P&G	It Could Be You Whitehall alt Menthol Ponds alt P&O	Play Your Hunch Beech-Nut alt Lever alt Seeman Bros.	Search for Tomorrow P&G Guiding Light P&G	It Could Be You Al Culver alt Pharmaceuticals Armour alt P&G
1:00			Nat'l Football League Champion- ship Game Phillip Morris, Clinton Engines,	Liberace Armour & Co. Gen Foods	No net service	No net service	Liberace Armour & Co. Minn. Mining	No net service	No net service
1:15	Open Hearing sust				News (1:25-1:30) sust			News (1:25-1:30) sust	
1:30			Hygrade Food (1:45 to concl.; 12/28) Frontiers of Faith sust	TBA	As the World Turns P&G Sterling alt Carnation	No net service	TBA	As the World Turns P&G Sterling alt Miles	No net service
2:00									
2:15			Mr. Wizard sust	Day In Court General Mills	Jimmy Dean Show sust	Truth or Consequences sust	Day In Court Beech-Nut Life Savers, Gillette	Jimmy Dean Show Libby alt sust Miles alt sust	Truth or Consequences sust
2:30									
2:45			NBA—Pro Basketball Bayuk Clear (¼ sponsorship)	Music Bingo Gen Foods Amer Home	Art Linkletter Stand Brands alt Lever Standard Brands Van Camp	Haggis Baggis sust Menthol alt sust	Music Bingo Bristol-Myers	Art Linkletter Swift alt Toni Kellogg	Haggis Baggis sust sust
3:00									
3:15				Beat The Clock Gen Foods Lever	Big Payoff Colgate	Young Dr. Malone sust sust	Beat The Clock Beech-Nut	Big Payoff sust	Young Dr. Malone P&G alt Nabisco sust
3:30									
3:45	Roller Derby sust			Who Do You Trust? Bristol-Myers	Verdict Is Yours Stand Brands Bristol-Myers	From These Roots P&G sust	Who Do You Trust? Johnson & Johnson Minn Mining	Verdict Is Yours Gen Mills alt Carnation Swift alt Toni	From These Roots P&G sust
4:00									
4:15	Roller Derby		Pro Bowl Game L&M (Mc-E) alt Mercury (K&E) (8 to concl.; 1/11)	American Bandstand Eastco. Lever Shulton	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day Ponds alt Sterling P&O	American Bandstand Welsh Lever, Carter, Vick	Brighter Day P&G Secret Storm Gen Mills alt Quaker	Queen for a Day Standard Brands P&O
4:30									
4:45	Bowling Stars Amer Machine	Network News sust		American Bandstand Hollywood Candy	Edge of Night P&G Pharmaceuticals	County Fair sust Sterling alt Lever	American Bandstand	Edge of Night P&G Sterling alt Miles	County Fair Dow alt sust sust alt Lever
5:00									
5:15	Paul Winchell Hartz, Gen Mills	Game of Politics sust College Bowl G. E. (BBDO) (¼ S)	Omnibus (5-6 alt wks) Aluminum Ltd.	American Bandstand co-op			American Bandstand co-op		
5:30									
5:45	Lone Ranger Geo Mills Cracker Jack Fritos Co.	Amateur Hour Pharmaceuticals	NBC Kaleidoscope (5-6 alt wks) sust	Mickey Mouse Club Sweets Co. Bristol-Myers			Walt Disney's Adventure Time P&G		

HOW TO USE SPONSORS NETWORK TELEVISION COMPARAGRAPH & INDEX

The network schedule on this and preceding pages (42, 43) includes regularly scheduled programming 20 Dec. to 16 Jan., inclusive (with possible exception of changes made by the networks after presstime). Irregularly scheduled programs to appear during this period are listed as well, with air dates. The only regularly scheduled pro-

WEDNESDAY			THURSDAY			FRIDAY			SATURDAY		
NBC			ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
	Dough Re Mi Gold Seal			For Love or Money sust	Dough Re Mi sust Mentholatum		For Love or Money sust Lever alt sust	Dough Re Mi sust Armour		Captain Kangaroo Partie Schwinn	Howdy Doodv Continental Baking
	Treasure Hunt Heinz alt Brillo Corn Prod alt P&G		Play Your Hunch sust Scott alt sust	Treasure Hunt Pillsbury alt Frigidaire P&G alt Heinz		Play Your Hunch Swift alt sust Lever alt sust	Treasure Hunt Gen Mills alt Ponds Whitehall alt Sterling		Mighty Mouse Gen Foods alt Colgate	Ruff & Reddy Gen Foods alt Mara	
	Price Is Right Frigidaire Sterling Sandura alt Pillsbury		Arthur Godfrey sust alt Pharmaceuticals Stand Brands	Price Is Right Al. Culver alt Lever Bros Miles alt Menthol		Arthur Godfrey U.S. Steel alt Pharmaceu. sust	Price Is Right Lever alt Corn Prod Stand Brands alt Gen Mills	Uncle Al Show (11-12) National Biscuit	Heckle & Jeckle Swift alt sust General Mills	Fury Borden alt Gen Foods	
	Concentration Heinz alt Miles Kableco alt Armour	Tournament of Roses Parade Quaker Oats (11:30-1:45; 1/1)	Top Dollar Colgate	Concentration Pillsbury alt Lever Heinz alt Whitehall	Peter Lind Hayes Minna. Mining Gillette	Top Dollar Colgate	Concentration Ponds alt sust Lever	Uncle Al Show	Adventures of Robin Hood sust	Circus Boy Mara alt sust	
	Tic Tac Dough Heinz alt Pillsbury P&G	Peter Lind Hayes Amer Home Gen Foods Nestle (11:30-12:30)	Love of Life Scott Amer Home	Tic Tac Dough Al. Culver alt Heinz P&G	Peter Lind Hayes Gen Foods Beech-Nut	Love of Life Atlantia alt sust Lever alt Gen Mills	Tic Tac Dough Gen Mills alt Sunshine P&G			True Story sust Sterling Drug	
	It Could Be You Whitehall alt Pharmaceuticals Corn Prod alt Brillo	Play Your Hunch Armour Reynolds Metals	Search for Tomorrow P&G Guiding Light P&G	It Could Be You Miles alt Pillsbury P&G	Play Your Hunch Gen Mills alt Nestle Bristol-Myers	Search for Tomorrow P&G Guiding Light P&G	It Could Be You Stand Brands alt Ponds P&G alt Corn Prod			Detective Diary Sterling Drug sust	
	No net service	Liberace Reynolds Metals Gen Foods	Orange Bowl Carter, Reynolds (1:30 to concl.; 1/1) News (1:25-1:30) sust	No net service	Liberace Beech-Nut Armour	No net service News (1:25-1:30) sust	No net service			No net service	
	No net service	TBA	As the World Turns P&G Pillsbury	Sugar Bowl Game Bayuk Cigars (1:45 to concl.; 1/1)	TBA	As the World Turns P&G Swift alt Sterling	No net service		Pro Hockey co-sponsorship (2 to concl.; 1/3 & 1/10)	Blue-Gray Game Gillette (1:45 to concl.; 12/27)	
	Truth or Consequences sust sust	Day In Court Amer Home Johnson & Johnson	Jimmy Dean Show Lever alt Van Camp Brn & Wmsn alt Lever	Truth or Consequences Culver alt sust sust	Day In Court Bristol-Myers Amer Home	Jimmy Dean Show Kodak alt sust Gerber alt sust	Truth or Consequences sust		Gator Bowl Carter, Renault, Reynolds (2 to concl.; 12/27)	No net service	
	Haggis Baggis sust Brillo alt sust	Music Bingo ohnson & Johnson Nestle	Art Linkletter Kellogg Pillsbury	Haggis Baggis sust sust	Music Bingo Gen Foods	Art Linkletter Lever Bros Swift alt Staley	Haggis Baggis Lever alt sust sust			Wheaties Sports Page General Mills	
	Young Dr. Malone P&G sust	Beat The Clock Gen Foods Armour	Big Payoff sust	Young Dr. Malone P&G alt Armour sust	Beat The Clock Gen Foods Seeman Bros.	Big Payoff Colgate	Young Dr. Malone P&G sust			Senior Bowl Game Bayuk Cigars (3 to concl.; 1/3)	
	From These Roots P&G alt sust Frigidaire alt sust	Who Do You Trust? Amana Refrig.	Verdict Is Yours Sterling alt Scott Libby alt Scott	From These Roots P&G sust	Who Do You Trust? Gen Foods Beech-Nut	Verdict Is Yours Gen Mills alt Atlantia Gen Mills alt Lever	From These Roots P&G alt sust sust		Holiday Bowl sust (12/20)		
	Queen for a Day Corn Prod alt Pillsbury P&G	American Bandstand 5th Ave Candy Welch	Brighter Day P&G Secret Storm Scott alt Amer Home	Queen for a Day Al. Culver alt Miles P&G	American Bandstand Gen. Mills 5th Ave. Candy	Brighter Day P&G Secret Storm Amer Home Prod alt Gen Mills	Queen for a Day Whitehall alt Corn Prod. P&G				
	County Fair Frigidaire alt Gen Mills sust alt Sterling	American Bandstand Gillette	Edge of Night P&G Pillsbury	County Fair Heinz alt sust Kableco alt Lever	American Bandstand Eastco	Edge of Night P&G Amer Home alt Sterling	County Fair Sterling alt Gold Seal Lever alt sust			East-West Shrine Game Savings & Loan Fund, R. J. Reynolds, Whitehall	
		American Bandstand co-op		Rose Bowl Game Gillette (4:45 to concl.; 1/1)	American Bandstand co-op			All-Star Golf Miller Brew Reynolds Metal		Lame (4:45 to concl.; 12/27)	
		Walt Disney's Adventure Time Miles			Mickey Mouse Club Gen Mills Sweets, P&G			All-Star Golf	Lone Ranger Nestle alt Gen Mills		

grams not listed are: *Tonight*, NBC, 11:15 p.m.-1:00 a.m., Monday-Friday, participating sponsorship; *Sunday News Special*, CBS, Sunday, 11-11:15 p.m. (Carter and Whitehall); *Today*, NBC, 7:00-9:00 a.m., Monday-Friday, participating; *News* CBS, 7:45-8:00 a.m. and 8:45-9:00 a.m., Monday-Friday. All times are Eastern Standard.

Sponsors, co-sponsors and alternate-week sponsors are shown along with names of programs. Alphabetical index of nighttime programs has been discontinued. Show costs descriptions and agencies (in parenthesis) are included in the charts on pages 42 and 43.



A Merry Christmas to "Jaxie's" Friends in National and Local Agencies

You've made 1958 a Year to
Remember down
WFGA-TV way!

**BASIC NBC
AFFILIATION**

Represented by
Peters, Griffin, Woodward, Inc.

WFGA-TV
Channel 12
Jacksonville, Florida
**FLORIDA'S
COLORFUL STATION**

STANDARD OIL (Cont'd from page 37)

the KTTV publicity department. Every television editor in the Los Angeles area was hit with a barrage of five mailings, each accompanied by rubber replicas of whales, frogs, deep-sea divers and other underwater reminders. Then came the climax—an actor costumed in full skin-diving equipment delivered a seven-foot paper fish to every tv columnist and editor. The dailies responded with features in *The Los Angeles Mirror, Times, Herald Express* and *Sunday Examiner*, plus a large story in the *Pasadena Star-News*.

But one of the most significant aspects of the promotion was its identification value to Standard. A BBDO executive commented, "The amount of *Sea Hunt* mail sent directly to Standard is a solid indication that this promotion has paid off in sponsor identification. On previous shows, the bulk of mail went to the stations."

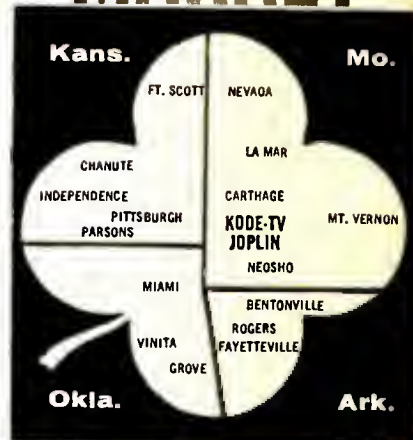
A sidelight on promotion of the series was the fact that Standard was able to use the series to develop employee enthusiasm. In *Standard-Chevron*, the company's bimonthly house magazine, a full-page article appeared, stressing today's interest in skin diving and pointing out that "Standard will reach a potential of 5,000,000 tv homes in our marketing area with this series."

In addition to station promotions that were worked up in cooperation with Standard and BBDO, a number of stations demonstrated their independent stake in furthering the series. In doing this, they were naturally interested in renewal prospects as well as building up their own programming.

The renewal of the series for a second year was in part a sign of the success of the station promotions, since the lineup is essentially the same as it was at first. Most of the stations have retained the program in its original time period. However, where local conditions favored moving the program into a better time slot, this was done in a number of cases.

Another factor was the planning done by Ziv in advance, with a detailed set of promotion blueprints in the "idea file" section of the promotion kit for *Sea Hunt*. By working with local groups, clubs and organizations, considerable word-of-mouth publicity was obtained that was over and above the results that were scored through the usual promotional channels.

MISSOURI'S THIRD TV MARKET



161,000 TV HOMES*

KODE-TV in the Joplin market covers a 4-state area with 167,769 TV homes, 669,800 population and \$776,919,000 buying power.

Joplin is the urban center of 11 communities in an 18-mile radius with a combined population of 97,750.

KODE-TV in the Joplin market is 28% taller, and 29% more powerful than any competitor.

*Television Mag. Set Count—Oct.

CREATED BY
KODE-TV
JOPLIN, MO.



WSTV, WSTV-TV, Steubenville; WBOY, WBOY-TV, Clarksburg;
KODE, KODE-TV, Joplin; WPAR, Parkersburg; WPIT, Pittsburgh;
KMLB, Monroe, La.; Colmes-Werrenrath Prod., Inc., Chicago

FILM-SCOPE

20 DECEMBER 1958

Copyright 1958

SPONSOR

PUBLICATIONS INC.

Look for a revival of mysteries, detective shows and science-fiction in syndication in 1959.

CNP's Earl Rettig is considering production of these shows for next year:

- A mystery series based on the stories of a popular author.
- A detective show recreating the New York police force of the 1920's.
- A science-fiction program with a documentary point of view.

Comedy shows are continuing to sell in syndication despite the problems of live network comedy this year.

A series like Glencannon, for example, has come up with two large regional sponsors in the last few weeks.

Olympia Brewing signed for 47 Pacific markets, through Botsford, Constantine & Gardner, Seattle.

Blue Plate Foods bought 23 southern and southeastern cities, through Fitzgerald Advertising, New Orleans.

The use of tape is already proving a boon to stations in live remote recording of holiday features.

One station, WAGA-TV, Atlanta, taped the lighting of the Christmas tree at Rich's department store last week for use this week in a Christmas eve show.

The eight-point strategy behind Amoco's switch from network to syndication was finally revealed last week at a CBS Films national sales meeting.

Details of the overall blueprint were filled in by these three men: John Goodman, ad manager of the American Oil Co., Charles Shugert, executive v.p. of Joseph Katz agency, and Edward Kogan, radio/tv director for Katz.

Here are the eight points:

- 1) Amoco was a long time client of CBS in network radio and tv, and placing an order with their syndication arm was only natural.
- 2) Local placement of syndication solved Amoco's geographical distribution problem.
- 3) Flexibility: syndicated shows can pick the right competitive spot.
- 4) Identification: the product will be the strong personality — unlike Amoco's experience when Ed Murrow and guests overshadowed the sponsors.
- 5) Promotion: the station that won't promote the series to the hilt to build up an audience simply won't get the show.
- 6) The mobile mood of U. S. Border Patrol—the Amoco show selected—was regarded as well suited to the products.
- 7) It was felt that westerns have become too numerous and comedies have in many cases lost the power to entertain.
- 8) The program had a sympathetic hero and is about the exploits of an official U. S. agency. (Two other excellent syndicated programs were rejected: one didn't have a central character, and the other was set outside the borders of the United States.)

A sidelight on Amoco's buy was the role of Charles Shugert: A few years ago, while an account supervisor at Benton & Bowles, Shugert brought another oil advertiser, Conoco, into syndication via Whirlybirds, also a CBS Film series.

Amoco's big problem now: To find a satisfactory alternate week advertiser.

A study made by the Association of National Advertisers tells business companies what's wrong with many of the business-sponsored films they've made that have had trouble getting scheduled on tv.

The gripes from stations: The films are (1) too commercial, (2) too technical, (3) wrong in length and (4) lacking in production and entertainment values.

Of the business-sponsored films that were used, 73% were thrown in by stations as time fillers.

The most common time periods given to these films are 9:30-11 a.m., 2-3 p.m. and 5-6 p.m., with 79% of stations preferring 14½ minute films, and 69% liking 29½ minute films.

Although there may be no difference in quality between a network and syndicated show, there are important economic advantages to the film distributor who can make the network deal, note major distributors.

The main reasons, they observe, are:

1. Even if the network price is less than the total syndicated price, the distributor is ahead because his operating cost is lower.

2. When it comes to re-run sales, a show coming off the network has better chances than a series the stations have already had contact with in syndication.

The problem of doing remotes with tape may be well on its way towards a solution with the new Ampex remote equipment to be delivered this month.

First field demonstrations of remote tape operation will be in January.

To date, locally-produced tape programing has yet to get the vote of confidence of important sponsor money.

Trade talk is that while technical obstacles of coverage and tape editing will ultimately be solved, there are still two important objections to tape programing that must be overcome. These are:

- Tape shows using the one-set courtroom or police station locale have a curiosity about people that tends to morbidly expose the seamier side of life.

- Tape series (budgeted at no more than \$5,000 a week and usually far less) are lacking in the production values the agencies have come to expect from celluloid.

COMMERCIALS: The latest fad to catch on in commercials is the use of art work without animation but where the camera itself is moved.

One agency commercials producer regards this as another bandwagon of the moment, like other favorite approaches that perpetually see-saw in and out of vogue, such as these:

- The high fashion vs. the "just plain folks" approach.
- The emotional vs. the rational appeal.
- Realistic live action vs. fanciful animation.

The commercials producer is beginning to gain the status of full-time creative partner along with the agency in the planning and making of many commercials.

Robert Lawrence, for example, head of Robert Lawrence Productions, notes that today's commercials are too advanced and too elaborate for the agency to create and the producer to film independently of one another.

He pointed out that it's impossible to buy good live action or animation today just by ordering the film; the agency and producer have to work together to get the right result.

One instance of producer creativity brought out was the animation series of Lestoil, built around the Mr. Dirt character and the use of humor.

WASHINGTON WEEK

20 DECEMBER 1958

Copyright 1958

SPONSOR

PUBLICATIONS INC.

Prospects point to a House Commerce Legislative Oversight subcommittee report bordering on the innocuous.

This will be the report of the year-long and often sensational probes under chairman Oren Harris (D., Ark.), mostly of the FCC, but occasionally of other regulatory agencies.

The subcommittee met for two days, argued loud and long, and appears set to come up with final conclusions not greatly different from a bill which Harris introduced in the last session of Congress, providing for:

Codes of ethics for the regulatory agencies, **tightening up of prohibitions against off-the-record contacts**, repeal of the provision permitting FCC commissioners, but not their counterparts in other agencies, to accept "honorariums."

The FCC has, itself, recommended the latter two changes, but remains the only regulatory body to shy at a code of ethics.

If the FCC is to be shaken up drastically or altered radically, the Senate Commerce Committee will be the body to initiate the changes.

That appears to be a fair statement. Also a logical one, since the committee is much more expert on communications matter than its opposite number on the other side of Capitol Hill.

However, the situation over in the Senate is far from clear. There were sweeping proposals during the last Congress, but these were never considered seriously. It remains doubtful whether this much more statesmanlike and knowledgeable committee will do things in haste which the broadcasting industry might repent at leisure.

FCC has not set what it proposes to do about option time, except that the device must be retained as an essential of network operations.

Latest consideration of the Barrow Report recommendation to wipe out option time resulted in no conclusions except that, it is reported. It is believed, however, that anti-option-time forces will be tossed the bone of a reduction of up to an hour per broadcasting segment.

This was not an unexpected development, since many commissioners made known their general position in favor of option time without undue shyness. However, it puts increasing emphasis on the importance of the RCA-Westinghouse case.

Justice Department big-wigs have been just as outspoken in saying (to the FCC, among others) that under the film industry's Paramount case precedent, network option time is a "per se" violation of antitrust laws.

The question involved in the RCA-Westinghouse case at this stage is whether Justice must speak its piece to the FCC and then abide by the FCC decision in any case where it feels there is a possible violation of the antitrust laws.

Justice had attacked the NBC-Westinghouse sale-trade of Cleveland and Philadelphia broadcasting stations, but the Appeals Court ruled that FCC approval insulated the transaction against Justice action. The FCC was held to be the "expert body" charged with regulating broadcasting. The case is now in the Supreme Court.

With the FCC apparently set to defy Justice on network option time, the Supreme Court decision may control whether Justice will be powerless to move against the practice.

SPONSOR HEARS

20 DECEMBER 1958

Copyright 1958

SPONSOR

PUBLICATIONS INC.

The real surprising merger when it comes—early in 1959—will involve one of the agency giants in New York with a good-sized Chicago agency.

It will strengthen the New York component tremendously in the grocery field.

This could turn out to be the last season for Perry Como as a regular Saturday NBC feature (after which he would become a specials participant 8-10 times a year).

He's bought a home in Jupiter, Fla., and plans to settle down there soon.

Though it has decided to drop Eddie Fisher, Liggett & Myers is planning to work out something with George Gobel on an alternate-week basis.

The other half of the decision is RCA's.

Shades of the late George Washington Hill (founder of the Hit Parade): A radio station in a major market has switched the musical content of its early morning programs to marches.

The new chairman of the board likes them.

Watch for local stations to begin shying away from the zoo of sound effects that they've been using as program trademarks.

It was effective stuff when one station in a market did it; but imitators have pushed it to such extremes that the gimmicks now are beginning to have a distracting effect on the commercials.

When NBC TV realigns its nighttime programming schedule with the beginning of the new year, the change will be of record dimensions for a mid-season.

In comparison with NBC, CBS TV's checkerboard position is far more static.

Want ad note: Bob Kintner is reported looking for a top-grade program specialist to work by his side on planning, acquiring, and strategy.

Among the reasons why nothing has come of all the talk the past year about station rep mergers are these:

- The relationship between a rep and station manager is not very negotiable.
- There's no way of making any real capital gains out of that type of merger.
- Reps have learned that there's a limit to the number of markets that they can handle and still do a good job—the maximum, most figure, is 35-40.

You'll recall when early this year farm income helped give the economy a mighty push out of the doldrums, durable manufacturers shifted the focus of their markets to the rural Midwest and Southwest.

Now comes this possible aftermath: Merchants in other areas may run out of lines during the Christmas season.

Another depression quirk: Cosmetic dealers are apt to suffer from low inventories, too. Here the manufacturer resumed full-scale production perhaps a little too late to fill all the gift-buying requirements.



*Nothing else like it
in Greater New York*

IN PROGRAMMING: The voice of WVNJ is unique. It's the only radio station in the entire Metropolitan New York area that plays just Great Albums of Music from sign on to sign off — 365 days a year.

IN AUDIENCE: So different, too. So largely adult — so able to buy — so able to persuade others to buy. And in Essex County alone (pop. 983,000) WVNJ dominates in audience — in quality of audience — and in prestige.

IN VALUE: It delivers the greater New York audience for less than 31¢ per thousand homes — by far the lowest cost of any radio station in the market.

RADIO STATION OF The Newark News

national rep: Broadcast Time Sales • New York, N. Y. • MU 4-6740

WVNJ

Newark, N. J.

Do the tv critics really hurt

With recent heavy criticism of television, two agency men and a tv critic review the effect of this publicity on public and industry.

Wm. Templeton, v.p. & tv-radio director, Bryan Houston, Inc., New York

There are two kinds of criticism: one, of the industry in general, such as the *Fortune* Magazine swipe at tv, and novels such as "The Great Man,"



Negative criticisms do not affect viewing

which cover individuals in the industry; the other, reviews of specific programs. In neither case do I believe they actually hurt the extent of tv viewing.

Criticism of the industry in general merely reflects the impact that tv has generated in the scant years of its rapid growth.

Criticism of the specific programs reflects the views of the critic on one particular program in a series but—it is generally a program that was seen by the viewing audience and the critic at the same time. Consequently, the review could not possibly affect the rating of that particular show. Conceivably a bad review could effect the public's attitude toward future programs in the series, but in view of the fact that the future shows contain different plots, storylines, and characters, each program in a series is, in effect, a new show. Only after having viewed several shows in a series will the public make up its mind whether it likes it or not.

This does not mean that review critics are always wrong. I believe that they are a group who have unusual sensitivities and a well developed feeling for the arts. However, by nature of their constant association with

the medium they analyze programs more minutely than the average viewer. They are forced to scrutinize shows for weak plot structures, character portrayals, dialogue, voicing, delivery, production and direction, whereas the public scans programs simply for entertainment and enjoyment without an eye to analysis. This does not mean that the critics necessarily err but I think it is indicative of the fact that negative criticisms do not affect viewing. Examples of this have been evidenced by the outstanding track records of such shows as *My Little Margie*, the Gale Storm show, "*Oh! Susanna!*" and many others—in spite of the negative reviews of critics in general.

The general public does not turn to the tv critic in the local newspaper to decide whether to watch a show or not. They do turn to the program listing. But there is a group that does read tv critic very carefully and that is the industry itself. When such reading leads to self-analysis and improvement, it is helpful. Producers and performers can use adverse criticism as a step toward improving future shows in a series.

Lewis H. Titterton, v.p. in charge of tv and radio programing, Compton Advertising, Inc., New York

Quite the contrary. Maybe at times we think we can't live with them, but we most certainly can't live without them. I don't think the question would ever have been posed if there were not



Informed criticism is essential to the industry's health

a fuzzy-minded confusion as to the meaning of the word "critic." Informed criticism is not the same as gossip journalism. The first is essen-

tial to the health of any creative art and scrupulously avoids permitting personal prejudices to sway judgment. Without it all those concerned with presenting or performing in television can too easily become perfunctory and sloppy in their approach to what by its nature has to be a highly disciplined and vigorous way of life. Certainly the critic can be accused by the producer or performer of bias or spleen, and critics, being human, can err. But television like any other art cannot survive being ignored. The late Alexander Woolcott many years ago was informed by a prominent producer that he would no longer be welcome at opening nights. The following season the producer begged Mr. Woolcott to return, preferring to risk damning reviews which the theatre-going public might or might not take at face value to having new productions ignored. The listening and viewing public instinctively distinguishes between the so-called critic who prefers the amusing barbed line and the genuine critic who has to write the sometimes prosaic truth. Fortunately we are blessed with highly responsible critics who are gifted writers and illuminate the truth. They are dedicated to their work and have a right to echo the famous statement of Amy Lowell—"I don't mind if you hiss me, but I won't stand your damned indifference."

Harold Stern, TV Key, Inc., New York

How can the critics hurt tv? By the time their reviews appear the following day or later, the damage has already been done. The show has been



After a review appears, the damage is already done

committed to history and the ratings have been taken.

television?

The tv critic, however, does perform a vital function for the industry. He is television's Monday morning quarterback. Without his reports as a guide, very few people in the trade would know what they thought of a show they had seen.

For the layman who is not obliged to follow any set line of thought, the tv critic is merely used for comparison. If he agrees with the viewer . . . he's articulate, if he disagrees . . . he's a misplaced police reporter.

Unlike the theatre, where it's often necessary to be a critic in order to obtain tickets to a hit play, there are no special advantages to being a tv critic. Just about anybody can turn on a tv set, and the critic merely finds himself in the position of telling people what they might have missed.

Whether the critics can hurt tv is not as important an issue as whether they can contribute something to it. As it stands today, most of them restrict their criticism to the so-called "specials," and ignore the regular weekly shows that make up the bulk of the viewing. As a *Tv Key* editor, it is part of my job to preview shows for our readers, and I therefore must watch even the most routine series every week. We do not recommend every show that we see, and we make a conscious effort to force a program to meet a certain standard before it is included in our previews. In our recommendations we try to highlight outstanding moments in the show, either in performance, direction or writing. Our letters from producers of filmed shows ignored by the critics testify to their appreciation of any comments.

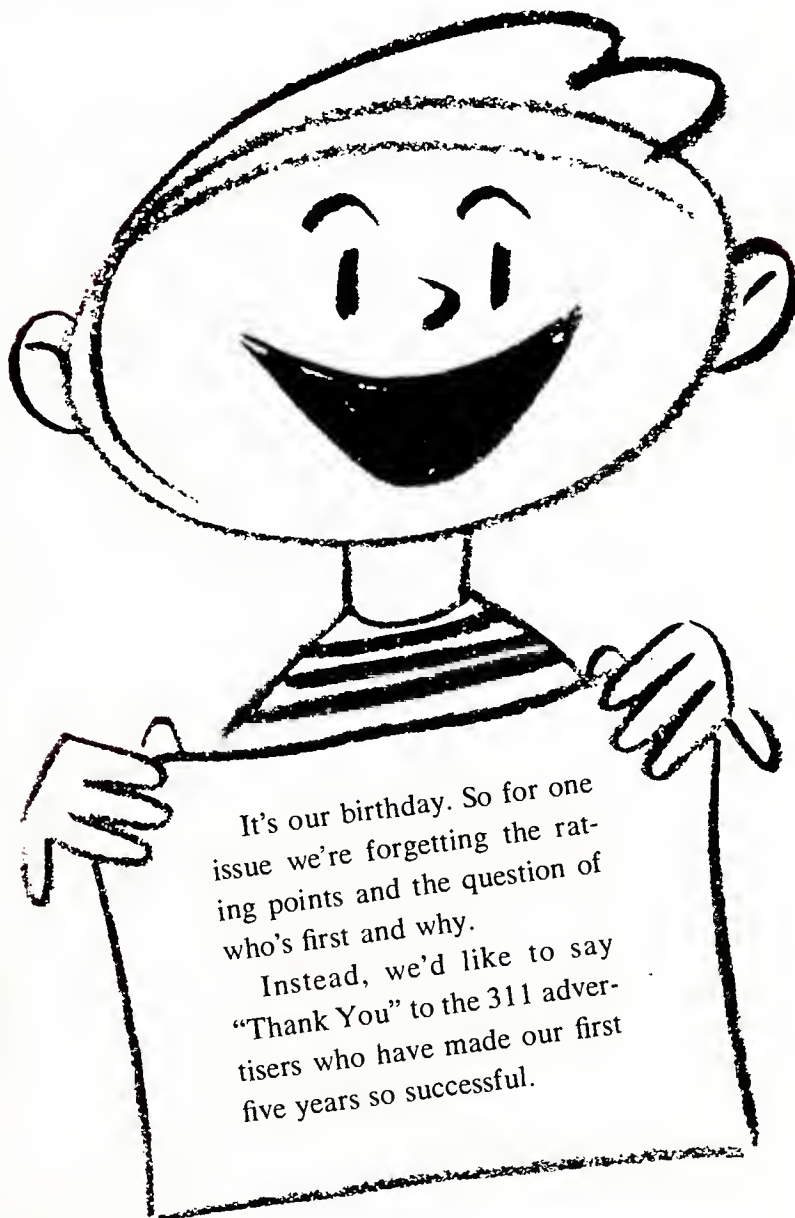
We feel that tv critics should pay careful attention to the industry's bread and butter shows. Instead of condemning them in sweeping generalizations for the Sunday supplement, the programs should be carefully watched, criticized, complimented or condemned on individual merit. This will keep production people on the alert, and perhaps inspire a better product. ▀

WCSH-TV 6

NBC Affiliate

Portland, Maine

LOOK MOM NO CLAIMS!



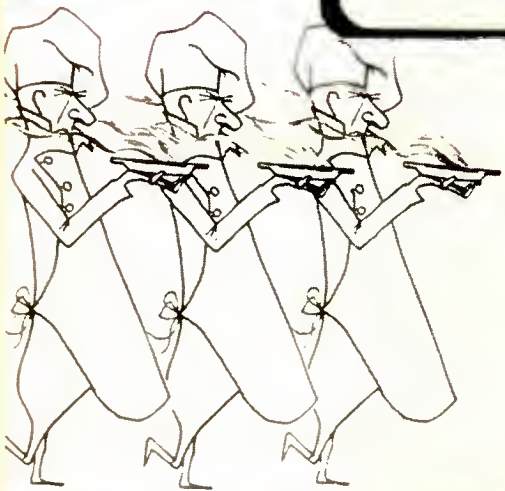
It's our birthday. So for one issue we're forgetting the rating points and the question of who's first and why.

Instead, we'd like to say "Thank You" to the 311 advertisers who have made our first five years so successful.

Rines
TV · RADIO STATIONS
OF MAINE

WCSH-TV, Portland
WLBZ-TV, Bangor
WCSH-Radio, Portland
WLBZ-Radio, Bangor
WRDO-Radio, Augusta

A matching schedule on Ch. 2 in Bangor saves an extra 5%.



Be sure to shoot in **COLOR**. You'll be glad you did

Which gets your vote?

Professionally speaking, which in your opinion would sell the most soup? Ask four people—and you'd probably get as many answers! With film, on the other hand, you can really pre-test. Test with all the important audiences you want, efficiently, economically.

Your commercials on film put you in the driver's seat. You're in control for time and station throughout the land... know your message's impact—know it won't be changed. And you can use black-and-white or color... there's one Eastman Film for every purpose!

For complete information write to:
Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.

East Coast Division
342 Madison Avenue
New York 17, N. Y.

Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

West Coast Division
6706 Sento Monica Blvd.
Hollywood 38, Calif.

or

W. J. German, Inc.

Agents for the sale and distribution of
Eastman Professional Motion Picture Films,
Fort Lee, N. J.; Chicago, Ill.;
Hollywood, Calif.

National and regional spot buys
in work now or recently completed

SPOT BUYS

TV BUYS

Lever Bros. Co., New York, is preparing a campaign for the new year in major markets for its Silver Dust Blue. The schedules kick off at different times during January, vary in length. Minutes during daytime slots are being purchased; frequency depends upon the market. The buyer is Ira Gonsier; the agency is Sullivan, Stauffer, Colwell & Bayles, Inc., New York.

Chesebrough-Pond's, Inc., New York, is lining up schedules in 113 markets for its Vaseline Hair Tonic. The 11-week campaign starts early in January. Minutes during nighttime segments are being used. Frequency varies from market to market. The buyer is Enid Cohn; the agency is McCann-Erickson, Inc., New York.

Colgate-Palmolive Co., New York, is getting its 1959 schedules ready for its Fab detergent. Schedules start in January, are for 52 weeks. Both daytime and nighttime minutes are being placed; frequency depends upon the market. The buyer is Frank Morello; the agency is Ted Bates & Co., Inc., New York.

The Andrew Jergens Co., Cincinnati, is going into top markets to promote its Jergens Lotion. The campaign starts 11 January, runs through 2 May. Minutes and chainbreaks during both daytime and nighttime periods are being purchased; frequency varies from market to market. The buyer is Gary Pranzo; the agency is Cunningham & Walsh, Inc., New York.

RADIO BUYS

Chemway Corp., Mountain View, N. J., is planning a campaign in various markets for its Senter Acne Stick. The six week schedules start 5 January. Minutes during daytime and nighttime segments are being lined up, with a teen-age audience in mind. Frequency depends upon the market. The buyer is Ed Green; the agency is Doherty, Clifford, Steers & Shenfield, Inc., New York.

National Biscuit Co., New York, is preparing a campaign in major markets for its Pal Dog Dinner, its first schedule in radio for some time. The three-week schedule will kick off this month. Minutes and 20's during daytime slots are being used. Frequency varies from market to market. The buyer is Lucy Kerwin; the agency is Kenyon & Eckhardt, Inc., New York.

Standard Brands, Inc., New York, is going into markets throughout the country for its Fleischmann's Yeast. The schedules start 5 January for 15 weeks. Minutes during daytime periods are being placed, with frequencies varying. The buyer is Mario Kircher; the agency is J. Walter Thompson Co., New York.

ADVERTISERS

Mennen (Bates) is dropping out of CBS TV's *Pursuit* and putting the money in alternate week half-hour sponsorship of NBC TV's *Cimarron City* and *Dragnet*.

Another checkerboard movie: P&G has taken over the sponsorship of *Buckskin* and moved it into Monday 7:30-8 p.m., the spot previously held by *Tic Tac Dough*.

Warner-Lambert and R. J. Reynolds have stopped talking merger.

The reason as given in a joint statement:

"Following several months of study, the managements of both companies

concluded, since it did not seem possible to reach agreement on certain aspects of the proposed transaction, not to proceed further with the discussions. Accordingly, they have been amicably terminated."

Violation of the anti-merger law: Diamond Crystal Salt Co., St. Clair, Mich., charged by the FTC with illegally acquiring a major competitor—Jefferson Island Salt Co., Louisville, Ky.

The complaint: Diamond, the nation's fourth largest dry salt producer, was lessening competition and tending to monopolize, in violation of the Clayton Act.

In reverse English: The FTC dis-

missed a charge that the Brillo Co. was violating this same section of the Clayton Act by acquiring a competitor—The Williams Co., of London, Ohio.

The decision, however, is not final, and may be appealed, stayed or docketed for review.

This 'n' data: Drackett reported its net earnings for the first nine months of 1958 were \$1,534,375 as compared to \$1,004,765 for like period of 1957.

Strictly personnel: Joel Stein, formerly with Grey Advertising, appointed assistant to the advertising director of Pharmaceuticals, Inc. . . . Robert Wesson and George Forstot, to the staff of the Textile Fibers department, Union Carbide Chemicals Co. . . . Carl Peterson, marketing manager of McCulloch Corp., Los Angeles . . . Matthew B. Rosenhaus, president of Pharmaceuticals, Inc., appointed chairman of the board of governors of the

WRAP-UP

NEWS & IDEAS

PICTURES

Stay young and fair and debonair: Discussing Pepsi-Cola's theme are Joan Crawford (Mrs. Alfred Steele) and Alfred Steele (center), chairman of the board of the soft drink firm, during an interview with Jack Fogarty who is news director of WCPO, Cincinnati. Pepsi-Cola officials were in Cincinnati last week for opening ceremonies of their newest franchised bottling plant



To trade trading stamps for toys: Steve Shepard, gen. mgr., KOIL, Omaha opens some of the thousands of letters station got for its "Toys for Needy Children" promotion

Odd occupation department: Jack Poppe, formerly v.p. of MBS and now a radio/tv consultant, dressed for the holidays at his two-year old Santa Land in Putney, Vermont



Eleanor Roosevelt Institute for Cancer Research.

AGENCIES

Hypoed ratings were again the source of discussion at the RTES Seminar luncheon last week.

Dene Accas, associate media director at Grey Advertising, called these hypoed ratings "watered stock" representing more than actuality.

He noted that most of the markets supplied by all of the rating services had six reports a year or less—which leads to a "terrible lack of information."

What can be done about it? Accas suggested (1) **use shares** when applicable, as opposed to ratings; they give a good indication of how a station is doing, (2) **comparability**—check the influences that result in distorted ratings, (3) **trending**—look at things in terms of a long period of time and (4) **experience and feel**

look behind the "superficial numbers."

Mitchell Wolfson, president of WTVJ, Miami, shared the sentiment on hypoed ratings, and called for the industry to back the abolishment of rating week.

"This is not to say that ratings should be abolished," Wolfson noted, "but that the **known-week** rating week should be abolished."

It called for 1-week, four-week surveys instead.

One of the last big mergers announced just before the close of 1958 is that of two New York based agencies: Geyer Advertising, Inc. and Morey, Humm and Warwick, Inc.

Effective 1 January, the two organizations will be dubbed Geyer, Morey, Madden and Ballard, Inc., with offices in New York, Detroit and Dayton.

The agency will begin the new year with combined billings at \$30 million.

The set-up: **Edward Madden**, president of Keyes, Madden & Jones has resigned to join GMM&B as vice-chairman of the board.

Sam Ballard, president of Geyer, elected president of the combined agency; **Sylvester Morey** becomes chairman of the board and **B. B. Geyer** is chairman of the executive committee.

The staff of the combined agency will headquarter in Geyer's offices at 595 Madison Avenue.

In reverse English: Gordon & Hempstead, Chicago, who merged their respective agencies last February, have split to re-form their own original companies.

Each takes with him the accounts they contributed to their union.

Agency appointments: Schlitz Brewing Co., for its Old Milwaukee Beer, to **Grant Advertising**. . . The Bosh Brewing Co., Houghton, Mich., and Catherine Clark's Brownberry

Santa Claus time: A. Donovan Faust (r), station manager, WJRT, Flint, Mich., hands gifts to St. Nick to distribute to station employee's children at the combined Christmas and first anniversary party WJRT plans.



At a testimonial dinner honoring Lee Bristol, chairman of the board of Bristol Myers, and Lewis Gruber, board chairman, P. Lounland, given by the Advertising, Communications and Publishing Divisions of the Federation of Jewish Philanthropies are (l to r): Leonard Goldenson, president, AB-PT; Lewis Gruber; Lee Bristol, Jr.; and Harry Cohen, division chairman

New station personality "Gentleman Jim Bradley" (l) is welcomed to KXOK, St. Louis by band, models and crowds. Here he puts stickpin on C. L. Thomas, v.p., gen. mgr.



Kindergarten Hit Parade: Six-year old John Blattman took over part of Ken Anderson's show on WTCN, Minn.-St. Paul to raise money to aid the Deputy Sheriff's family

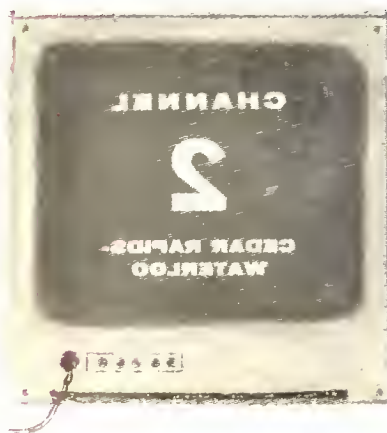


SWEET SIX- TEEN

Enjoy sweet sales success from the Nation's 16th Television Market! Television Magazine credits the Charlotte-WBTV Market with 662,074 sets—16th in the Nation—First in the South! Call CBS Television Spot Sales for a date!



JEFFERSON STANDARD
BROADCASTING COMPANY



Inside Eastern Iowa tv.

WMTV, represented nationally by The Kutz Agency, covers over half of the tv families in Iowa, dominates Cedar Rapids, Waterloo and Dubuque, three of Iowa's six large cities.)

Ovens, Inc., to Clinton E. Frank, Inc., Chicago . . . Freewax Corp., Tallahassee, Fla., to D'Arcy Advertising . . . Stroehmann Brothers Co., Williamsport, Pa., to Ellington & Co., to handle advertising in the Philadelphia marketing area.

Anniversary: Gregory & House & Jansen, Inc., Cleveland, celebrating its 21st year this month and also its move to new quarters on the 21st floor of the B. F. Keith Building.

New name: Pilgrim Advertising, Chicago, has been re-named Isker & Adajians, Inc., after its principals.

Personnel notes at Fuller & Smith & Ross: Gerald T. Arthur, v.p. and director of media for the New York office will also handle work on radio/tv campaigns for all clients on a corporate basis; Warren Erhardt, named manager of the New York media department; Edgar Marvin and Henry Mazzeo, Jr., copywriters in the radio/tv department; Tony Rogliano named accounting department supervisor and Anthon Lunt to account executive.

More on people going places: Thomas Calhoun, elected v.p. and manager of tv/radio program and production of N. W. Ayer & Son . . . Carvel Nelson named v.p. of Compton Advertising . . . William Bager, to v.p. and associate copy director and Nelson Winkless, to v.p. at Leo Burnett . . . Robert Schnering, former president and chairman of the board at Curtiss Candy Co., appointed president of Slayton-Racine, Inc., Toledo . . . Louis Bruce, named director of the food products division of Burke Dowling Adams . . . Michael J. Silver, elected v.p. and member of the board of J. T. Howard Advertising, Raleigh . . . Yvonne Dunn, to the Portland office of Botsford, Constantine & Gardner as assistant account executive . . . William Robinson, account executive at Leo Burnett.

CANADA

The CBC Radio network has consolidated its program, sales and station relations direction into one office.

Heading the list of new appointments in Toronto, is Eugene S. Hallman,

who becomes director of radio networks, in charge of CBC's English-language radio service.

Other appointments: J. Douglas Nixon, assistant director, responsible for programming; J. Nairn Mogridge, assistant director, heading station relations; and Ronald Joynt, assistant director in charge of sales.

Ideas at work:

- In on the promotion for the record song hit, "The Trial of Tom Dooley," CKNW, Vancouver has arranged a simulated trail retaining a defence lawyer. Listeners are sending in their alibi for Dooley, along with 25¢ which will be turned over to the Orphans Christmas Fund. Newsmen are handling the trial in a normal manner, airing regular reports throughout the day. Best alibi wins a transistor radio.

- CHCH-TV Hamilton, Ontario is sending a booklet dubbed "Big Ideas" to advertisers and agencies in the area. Contents: a batch of reproduced letters to the station from advertisers lauding the station's promotional activities for their products.

- Okanagan Radio is introducing a new feature in its daily weather reports: announcers from CKOK, Penticot, CJIB, Vernon and CKOV, Kelowna will simultaneously air a three-way telephone hook-up between the stations, comparing weather conditions in the areas, separated by 40 miles.

Personnel news: Appointments for CHAB-TV, Moose Jaw, Saskatchewan, to air early in 1959: Sid Boyling, station manager; Jay Leddy, production manager; Bill Falkner, program director. Jack Moffat is general manager of CHAB-AM & TV . . . Douglas S. Greig named general sales manager of C-FUN, Vancouver . . . James O'Driscoll and Ross Kehoe, to Kenyon & Eckhardt, Ltd., as account executives.

FILM

A flurry of organizational expansions marked the film business this past week.

Here are the latest developments:

- Milton Gordon organized a new tv film-features company, Galaxy Attractions, Inc. Manny Reiner is leaving ITC to become Galaxy president. Gordon will also finance independent producers.

1. CBS Films' service unit under **Fred Mahlstedt**, newly appointed director of operations and sales services, becomes a million-dollar-a-year activity in sales service, promotion, publicity, research, merchandising, advertising and distribution.

2. ITC has set up a brand new regional sales division under **Hardie Frieberg**, who was promoted to general manager of all syndicated sales operations, with **William DuBois** becoming overall director of operations and sales planning.

Within the new regional staff, **Kurt Blumberg** becomes eastern manager and **Carl A. Russell** takes over as midwestern manager.

3. Radio and Television Packers, Inc., after a two year absence from syndication sales, returns to handle their own properties with three new representatives: Jay Williams associates in New York, Barry-Grafman & associates in Chicago, and John A. Ettlinger in Hollywood; Fremantle International will continue to handle international sales.

Sales: ITC grossed \$200,000 through the sale of 24 programs in 14 overseas cities, including *Lassie* in Japan in five

new markets and in a renewal to Mit-suwa Soap Company over the Radio Tokyo Network . . . Cannonball to six cities of the Radio Tokyo network . . . and other sales in Hong Kong, Manila, Sydney, Melbourne and Bankok.

More foreign sales: ABC Films reports sale of six programs in Canada during the fourth quarter, including *Jim Bowie* to Sussex Ginger Ale, *26 Men* to Molson's Brewery, *Douglas Fairbanks, Jr. Presents, Herald Playhouse* and *Kieran's Kaleidoscope*, all to CBC . . . plus *The Playhouse* to the French CBC network and station sales of three of the above programs plus *Bowling Queens*.

More domestic sales: United Artists Associated reports sale of more than 750 Warner Brothers films to KVIL-TV, Amarillo, plus signings for Warner features groupings by WKBW-TV, Buffalo; KFVS-TV, Cape Girardeau; WTVN-TV, Columbus, Ohio; and KGGM-TV, Albuquerque . . . Yankee Doodle Dandy to WJRT-TV, Flint; the Lucky Seven package to KHQ-TV, Spokane . . . also UAA sold its Christmas package to KBTB, Denver; WVET-TV, Houston; KUTV, Salt Lake City; WDAF-TV, Kansas City; WHAS-TV, Louisville; KTSM-TV, El Paso; WTVN-TV, Columbus; KTVK, Phoenix; WIS-TV, Columbia, S. C.; KCHL-TV, Billings; WMTV, Madison; KCSJ-TV, Pueblo; WLBZ-TV, Bangor; WRGB-TV, Schenectady; WIMA-TV, Lima; WWLP-TV, Springfield; KFAR-TV, Anchorage; KENI-TV, Fairbanks; WMSL-TV, Decatur, Ala.; WMBD-TV, Peoria; KVAL-TV, Eugene; KGBT-TV, Harlingen, and WDAM-TV, Hattiesburg.

Other domestic sales: Jayark's *Bozo the Clown* sold to KDKA-TV, Pittsburgh; WSAT-TV, South Bend; WBEN-TV, Buffalo; WCHS-TV, Charleston, and KCLV-TV, Boise.

Program notes: CBS TV has renewed Official Films's *The Invisible Man* . . . CNP's color-produced *Danger is My Business* is being televised in color in five cities: WGN-TV, Chicago; KSD-TV, St. Louis; WAPI-TV, Birmingham; WCKT-TV, Miami, and WLWT-TV, Cincinnati.

Strictly personnel: Adolph "Hank" Aldrich has joined Transfilm as a motion picture scenic designer . . . ABC



WNEP-TV now delivers the best possible coverage of the prosperous Scranton-Wilkes-Barre trading area at the lowest cost-per-thousand. In North Eastern Pennsylvania's 21-county area, WNEP-TV now hits a total of 336,157 TV homes (plus about 65,000 more reached by two satellites)...blanketing a booming industrial center with annual retail sales of over \$2 billion. Add ABC-TV's top-rated shows...fine new local programming from studios in both Scranton and Wilkes-Barre...and WNEP-TV makes the "prettiest picture" for advertiser and viewer!

REPRESENTED BY AVERY-KNODL, INC.

WNEP-TV : CHANNEL 16
SCRANTON/
WILKES-BARRE

A TRANSCONTINENT STATION

WROC-TV, Rochester, N. Y. • WSYA, WSYA-TV, Harrisburg
WGR, WGR-TV, Buffalo • WNEP-TV, Scranton-Wilkes-Barre



**Negro radio
from
Shreveport**

KOKA

**now 5000 watts
non-directional at 980**

The Southwest's most powerful Negro station.
• Selling 405,000 Negroes in 49 counties of
Texas, Louisiana and Arkansas. • Top-rated
by Hooper, Pulse and Trendex.



Represented by John E. Pearson



**HOUSTON'S
FAMILY
STATION!**

KTRK-TV, channel 13

Films has appointed **J. Edward Owens** a central division account executive and **Colm O'Shea** in the newly opened Toronto office . . . **Robert J. Kolb** becomes a New York office account executive for CBS Films . . . Appointed account executive for Telestar's Atlanta office is **Jeff Davis** . . . **Denis C. Hyland** named audience promotion supervisor for feature films at MCA TV.

NETWORKS

CBS Radio reports that 70% of their stations have renewed their contracts under the new Consolidated Plan.

However, **KTUL, Tulsa** announced that it was breaking off its affiliation with CBS effective 4 January.

Said **James Schoonover**, KTUL's general manager: CBS' proposals are "wholly unacceptable. The plan is nothing more than a brokering arrangement."

CBS plans to replace KTUL with a 50,000 watt—**to be announced soon.**

Network tv sales: **Liggett & Myers (DFS)** and **Mercury (K&E)** will co-sponsor **NBC TV's Pro Bowl Game 11** January . . . **A. E. Staley Manufacturing Co. (EWR&R)** moves with **Peter Lind Hayes-Mary Healy Show** to **ABC Radio** effective 5 January. Staley will also sponsor a segment of **ABC's Breakfast Club** . . . **NBC Radio** announces sales totaling \$1.723 million in net revenue during the past three weeks.

More on network sales: The finals of the **BPAA All-Star Bowling Tournament** to be televised via **ABC TV 18** January, for **American Machine & Foundry** . . . **Aluminum Co. of Amer-**

ica, for a new series—**Alcoa Presents**, Tuesdays, 10:00 p.m. on **ABC TV** beginning 20 January. The company's present series, **Alcoa Theater**, on **NBC TV** alternate weeks, will continue.

Network programming note: **CBS TV** will do a series of documentaries on "human relations and their implications in the struggle for men's minds."

Titles of the series: South in Crisis; North of the Mason-Dixon Line; The Hatemongers; The Price of Discord; and Case History of Progress.

This 'n' data: **Mogen David Wine Corp. (Edward H. Weiss & Co.)** has upped its 1959 campaign via **NBC Radio** according to the network's "Engineered Circulation" concept. Announcements will be run during daytime hours to stimulate buying, and during late afternoon and evening hours and on weekends, the times when research shows most wine is consumed . . . **Tales of the Texas Rangers**, for the **Sweets Co. of America**, moves to a new time slot on **ABC TV**—Mondays, 7:30 p.m., with it being replaced every third week by **Shirley Temple's Storybook**.

Network notes: **NBC** welcomed 37 new members to its 25-Year Club at a luncheon in New York last week, bringing the club's total membership to 305 . . . **Keystone Broadcasting System** held a meeting in Chicago last week to discuss merchandising and promotion plans for **Pet Milk's Grand Ole Opry** talent contest, carried for the fourth year on the network . . . A new addition to **ABC TV's** Operation Daybreak schedule: **Play Your Hunch**, to debut 5 January, 12:30-1:00 p.m.

Network affiliation: **WSAN**, Allentown, Pa., will return to **NBC** after

two years of affiliation with **CBS**. The station had been with **NBC** for 20 years.

Personal news: **Sanford Cummings**, director of **ABC TV** network program department, Western division, elected v.p. of the network . . . **Claude A. Mahoney**, to the Washington, D.C. news staff of **Mutual Broadcasting**.

RADIO STATIONS

New York stations (and this included tv) went all out in filling the vacuum for news created by the Newspaper Delivers' strike.

Regular advertisers increased their current schedules substantially on the stations, while the stations for the most part increased their newscasts from one to four times per hour, with added depth in the morning and evening.

Stations like **WRCA-TV-AM** printed several editions of a one-page collection of news bulletins which were distributed at railroad stations, while others, like **WNEW**, recruited the services of metropolitan newspaper columnists.

WQXR, the *N. Y. Times* station, brought in reporters, correspondents and columnists from that newspaper to help supplement its schedule; other stations (1) added many legmen to the staff, (2) aired the news by sound-trucks in neighborhoods and (3) bought special lines for reports in both the United States and Europe.

The expanded advertising schedules came from department stores, food stores, theatres, movie chains and specialty shops.

Ideas at work:

- **Elvis' popularity** across the ocean: **KPOA**, Honolulu, has latched onto **Presley's** first Army uniform, and has put it on display in a glass enclosure in a downtown store. The uniform, by the way, is insured for \$1,000. **KPOA** also plans sending the "teen age idol" a Yuletide card 12 feet by six feet with 750 signatures of **Presley** fans.

- **WBT**, Charlotte, N. C., ran a "Spot the Sponsor" contest, awarding \$500 to the first listener sending in the names of 18 sponsors on the station.

- **Charley Sullivan**, news chief at **WHBQ**, Memphis, also is posing as "The Shadow," roaming the city streets and giving \$100 to people identifying

THE NATION'S MOST SUCCESSFUL REGIONAL NETWORK

Another
Intermountain Network Affiliate

KFBC

CHEYENNE, WYOMING

The Voice of Wyoming for
NEWS, MUSIC, SPORTS

HEADQUARTERS: SALT LAKE CITY • DENVER • CONTACT YOUR AVERY-KNOEL MAN

him. Station is backing him up with announcements of his location — all done as a promotion for station's new *The Shadow Man* show.

• **WFDF**, Flint, Mich., collected more than \$1,600 for survivors of crew members of the Bradley ship disaster in the Great Lakes last week. D.j.'s promoted the appeal sporadically, climaxed by a three hour special show Saturday night.

• **KFWB**, Hollywood, is coming to the aid of those who don't like to "do-it-yourself"—offering a completely decorated Christmas tree to those guessing when a stack of ice in front of the studios will melt.

Merchandising note: **WFAT**, Dallas, has set up Checkerlites in some three dozen supermarkets in the area. They are tall flags bearing the names of station advertisers—in accordance with the size of the client's schedule, and their distribution in the stores.

Adding to the network: **WSYR-FM**, Syracuse, joins the WQXR Network this week, becoming the 13th upstate New York station in the group.

Sports sales: by **KSFO**, San Francisco, for the 1959 Giants baseball games—American Tobacco, for its Tareyton cigarettes, for one-quarter; Falstaff Brewing, for one-half; and J. A. Folger & Co. for one-quarter.

Re public service: **WWRI**, West Warwick, R. I., aided the city's Lions Club in raising the largest sum in their history for their annual charity drive. Station made its Sunday facilities available to the Club—donating all proceeds from announcements and programs sold during that period.

Thisa 'n' data: *The Daily Tribune* and **WFHR**, Wisconsin Rapids, begins construction of its modern building-studios . . . **WDOK**, Cleveland, is planning another in a series of tours—this time sending a group to Mexico . . . **WWJ**, Detroit, played host to New York advertisers and agencies as part of its "As Basic as the Alphabet" presentations in top markets . . . *The New York Daily News* will air newscasts on **WPAT** 1 January. The paper was affiliated with **WNEW**.

Kudos: **William Craig**, v.p. of the Tri-City Radio Corp., Muncie, Ind.

(**WLBC**) awarded for his efforts in the United Fund drive . . . **Roy McMillan**, farm director, **WSB**, Atlanta, named for "Outstanding Service to Agriculture" by the Ga. Farm Bureau Federation . . . **KMOX**, St. Louis, cited by the city's Weather Bureau for its "Operation Weather Alert."

Station staffers: **James Quello**, operations manager and **Reginald Merriew**, to program manager of **WJR**, Detroit . . . **Richard Hogue**, named general manager of **WXIX**, Milwaukee . . . **William Jones, Jr.**, to general manager, **KWK**, St. Louis . . . **William Scruggs**, promotion manager, **WSOC**, Charlotte, N. C. . . . **James Wickemeyer**, sales manager for **WKBV**, Richmond, Ind. . . . **David Mendelsohn**, elected president of Radio Hawaii, Inc. and First Broadcasting Corp. . . . **Dick Moore**, to the news staff at **KBOX**, Dallas . . . **Sue Allen**, continuity director of **KSO**, Des Moines . . . **Anthony Corvello**, station manager, **WBOY**, Clarksburg, W. Va. . . . **Bill Sawyers**, station and commercial manager, **KBIQ-FM**, Los Angeles . . . **Thomas Pate**, account executive in the sales department of **KNX-CRNP**, Hollywood.

TV STATIONS

For the second year in a row, automobile dealers lead the list of retailers in local tv.

The list, released by TvB based on BAR data, tabulates the number of stores using local tv in 11 identical markets monitored in the third quarter of both 1957 and 1958.

Other stores using local tv, named in order, include: food and markets; department, clothing and furniture.

Food stores and markets increased in the number of stores using local tv by 21% while department stores jumped from fifth to third place—an increase of 79%.

Westinghouse Broadcasting Co. released to its five tv stations the filmed hour-long spectacular "Benny In Brussels."

The film, produced by **WBC** as a public service, was made during Goodman's week-long engagement at the American Theatre in Brussels, and gives viewers an hour of jazz accompanied by a complete look at the World's Fair.

Fun for everyone

at the New **General Oglethorpe** HOTEL GOLF CLUB • COTTAGES



One of the world's finest resorts offers every facility and activity—swimming, tennis, boating and salt water fishing . . . 18-hole championship golf course at door . . . dancing nightly in the beautiful Riverside Room . . . social director—organized activities and entertainment.

Choice of American or European Plan.

COMPLETE FACILITIES FOR GROUPS AND CONVENTIONS

On Wilmington Island near historic **SAVANNAH, GEORGIA**

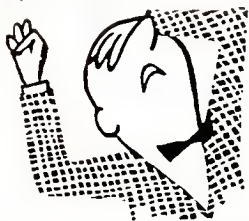
LOYD BUMPAS, General Manager

Write today for FREE illustrated Brochure or see your Travel Agent

Problem Solved by a District Manager



Dave's product was good, but No. Florida, So. Georgia sales spotty.



He was missing a big market, and couldn't see why.



Joe Hosford said Atlanta is 212 miles away, and Jacksonville is 158. Use WCTV to fill the gap.



Blair TV Associates saw the agency. They bought; Dave sold and sold . . .



and won the cruise to Nassau!

WCTV Tallahassee
Thomasville
for North Fla. and South Ga.
John H. Phipps
Broadcasting Stations

Plans call for distribution of the film among educational stations throughout the country.

Ideas at work:

- **WHC**, Pittsburgh, centered a promotion for its afternoon *Popeye* cartoon show around a wallaby (miniature kangaroo-type animal). The idea: name the wallaby. Price: \$500 electric children's auto.

- **WTCN-TV**, Minneapolis-St. Paul, is on a big promotional push for its *Movie Spectacular* running the gamut from bus cards to parades. It was climaxed last week, by cars, banners, sound truck and girls parading the streets during noontime traffic.

- Another picture promotion: **WRVA-TV**, Richmond, Va., is promoting its *Shock* package with the station's "Horror Queen" — dubbed Ghoulda. She makes tours of the city, visiting advertisers, agencies and attends community luncheons.

- A Texas station entertains its customers with a deer hunt: **KTBC**, Austin, invited hunters for a week-end hunt on its several thousand acres in two deer leases maintained by the station. This past weekend, the station entertained some agency executives and a group from Conoco.

- **KSL-TV**, Salt Lake City, is running a "Guess the Weight" contest on its *Top Ten Dance Party* program. Prizes include hi-fi phonographs, portable typewriters and transistor radios.

Anniversary note: The first tv station on the air in Alaska—**KTVA** Anchorage—is celebrating its fifth year this week.

Strictly personnel: **Joseph Stamler**, appointed v.p. of ABC and general manager of **WABC-TV**, New York . . . **Malcolm Klein**, named v.p. and general manager of **WNTA-TV-AM & FM**, New York . . . **Arthur Whiteside**, to the production and program staff of **WLOS-TV**, Asheville, N. C. . . **Robert Rierson**, upped to program operations manager; **Norman Prevatte**, to production supervisor and **J. Nathan Tucker**, to program supervisor for **WBTV**, Charlotte . . . **James Van de Velde**, to supervisor of program production for the Triangle stations . . . **Harry Reigert**, promoted to production manager at **WFRV-TV**, Green Bay . . . **MacDonald Dunbar**, to account executive at **WOR-TV**, New York.

EDSEL'S FOX

(Cont'd from page 35)

He is enthusiastic about spot radio but is far from satisfied with the way it is sold. As an example he cited what happened during the introductory period this year. Because of production increases, the Edsel announcement day was moved ahead from (7 Nov. to 31 Oct.). But it proved impossible to change the planned radio spot campaign at the last minute. This inflexibility was criticized by Fox at some length. (See box, page 34). But Fox is fully aware of advantages radio has for impact. "In our spot radio, we can create a word image and we can tailor it to our selling problems."

Speaking of television, Fox stated, "Tv is a very satisfactory medium. The big strength of television is the ability actively to demonstrate the product to millions of people. This is an advantage no other medium has."

Last year, on television, Edsel was sponsor of the *Wagon Train* show during most of the 1957-8 season. Commenting on the switch to the *Ed Sullivan* show, Fox said, "We did not renew it simply because we wanted to change our advertising. We felt it was a good program, but weren't sure that *Wagon Train* would fit the vehicle. As I said, we felt, and the corporation felt, that it was a good program. As you know, the Ford division took the *Wagon Train* show over."

Mercury, now co-sponsor with Edsel, has been on the *Ed Sullivan* show for nine years. Strategy in back of Edsel's joining Mercury seems based on the fact that the majority of M-E-L Division dealers handle both Edsel and Mercury car lines, and with Mercury already identified with the show, it could be advantageously used to promote both lines. Kenyon & Eckhardt are now working on the problem of integrating Edsel into the show.

Edsel's dealer organization is better than last year at this time, even though many original dealers have dropped out. Changes are still going on. One big Detroit dealer, for instance, who went to Edsel from Oldsmobile, has now switched to Lark. But Fox claims there are now about 1,600 Edsel dealers as compared with 1,200 a year ago—an increase of 40%.

When asked about Edsel sales, Fox replied, "Sales figures so far are inconclusive. At announcement time we had only about 2½ cars per dealer in the show rooms. So you see we can't

talk about sales, just yet. A dealer with only two cars is not going to sell both, and then have none to show. But production is building up and we will soon have some figures that mean something."

As mentioned before, Edsel's final advertising budget for the year has not been determined. Edsel's first year budget was "unusually large" in Fox's view. This year it will be "more in proportion to our competition," and presumably will be tied in to sales.

The man who heads the biggest comeback advertising campaign in 1959 seems unharried by a task that must be one of the largest headaches in the business. Born in Colorado, brought up in California, he was graduated from the Harvard Business Administration School in 1941. Following this, he worked in New York for Young & Rubicam. This was interrupted by a four-year stint in the Field Artillery during World War II. He then returned to Young & Rubicam and stayed there from 1946 to 1950. "I had accumulated quite a bit of agency experience by now," said Fox, "and I was interested in finding out what the client's problems were. The job of advertising manager and sales promotion at Minneapolis-Honeywell opened up just then and I took it." This kept Fox busy until 1956 when his present job with Edsel opened up.

"This was a job too big and too good to miss," said Fox enthusiastically. "Advertising and marketing were integrated in it—it really appealed to me." Despite many changes in top management and even in the entire direction of Edsel (it was a separate division first, then was made part of the M-E-L Division) Fox has stayed on and even added duties.

Fox is firm in his belief in the Edsel future. "We believe in the car. We believe it is the car that people should want because it meets their needs."

Tall, thin, with close-cropped greying hair, Fox is a quiet pleasant man who seems serene in a business where people are constantly rushing about him. Married and the father of three children, neither his home nor his Detroit office see much of him these hectic days. Last week he was in New York on a get-acquainted trip to the headquarters of Kenyon & Eckhardt, Edsel's new advertising agency. Big news on Fox's further plans for Edsel's 1959 can be expected soon. ■

HIRES ROOT BEER

(Cont'd from page 38)

An additional plus: the fact that the campaign was ready to go. A two months' jump on 1959 might work in their favor, it was reasoned, enabling the radio campaign to take effect before starting the supplementary kids' tv in January.

"Every element of the presentation became part of the campaign," says Cole, "except some Sunday supplement ads which we decided to dispense with entirely."

After the campaign was handed to CFR, Powell and the agency put in a lot of time indoctrinating salesmen—"spending October with buyers and merchandising men of the chains," as Smith figures it. The news that the campaign would be 100% radio—300 spots a week on seven stations—till the first of January was a big plus with them, he points out. "Retailers like a radio campaign," he says, "and we were confident the station merchandising efforts would be welcomed."

"Before the campaign was a week old," says Marvin Cole, "we had neck hangers on every six-pack, firmly expecting that was all we would get at this time of year. But the stations and our salesmen were plugging for more because something unforeseen was happening."

What hadn't been foreseen was that November sales would wind up showing a 90% increase over the same month a year ago. "Four weeks of radio had done this in what is generally regarded as a poor soft drink season," Cole says, "so retailers started taking us up on our offer to supply the large display pieces."

Right now, a good three months ahead of schedule, the animated point of sale pieces are being produced and rushed to supermarkets to meet this demand. "What looked like a neck-hanger proposition entirely throughout the winter," says board chairman Cole, "has turned into a lot bigger acceptance than we bargained for."

The Southern California campaign makes it extremely clear that the eighty year old company has no intention of relinquishing its position as Number One root beer seller in the world—close to ten million net, as noted above.

Since 1876, it has undergone several marketing and concept changes.

Spruce beer, birch beer, ginger beer had been in fashion since the early 1800's, but it wasn't till Philadelphia

druggist Charles E. Hires made a trip to New Jersey with his wife in 1870 and was given a cup of "herb tea" by a farmer's wife that the idea for a root beer was born. He dispensed it over his counter until, responding to a consumer demand, he packaged the dry ingredients (bark, berries and herbs) to which the housewife could add her own sugar, water and yeast (for carbonation). This was in 1876.

Soon the idea of marketing it in liquid form brought forth the "new and improved Hires Root Beer extract." Hires sent salesmen to such places as Australia, England and China to sell the three-ounce bottle, while he settled down to experimenting with ways of marketing his root beer more effectively. Among his methods: advertising and promoting it as a hot drink (in which form it actually gained some acceptance), but the hottest idea was the "Moneymaker"—an ornate, elaborate dispenser which he got onto druggists' counters with the promise that it was a "sure moneymaker." His claim proved true, and these dispensers were in wide use from 1903 to 1910. Hires' turn of the century invention—a ready-for-use syrup—enabled him to get the "Moneymakers" into cigar stores, pool rooms, parks and department stores. Barrel dispensers soon replaced them. Their descendants may be seen today in Woolworth, Grant, Sears and many other outlets.

Another invention—concentrated bottlers solution in 1922—made it possible to enlist Hires bottlers all over the United States. To back up the effort, Hires turned to radio as early as 1924. In 1926 the *Hires Harvesters* were heard on a network of 11 stations in the Northeast and Central U.S. Today, spot radio and tv are used.

Bottling of Hires Root Beer on a large scale increased in the '20s. Advertising was keyed to the days of the "Moneymakers" and bottled extract to relate it to the product many consumers were familiar with, thus imbedding the nostalgic tradition of advertising for the company. This was continued by Hires' son, Charles Jr., now board chairman and his sons, president Peter Hires and vice president C. Edgar Hires. The nostalgic flavor has not been abandoned in the Southern California radio campaign now underway, where nostalgia played against modern bounce in 300 radio spots a week may prove itself a valuable "Moneymaker"—1959 style. ■

JUST LIKE NERO
AND HIS FIDDLE . . .



people
REACT
to the
voice and vision
of NBC in
South Bend - Elkhart

call Petry today!

WNDU-TV CHANNEL 16
BERNIE BARTH & TOM HAMILTON

**THE KOBY RECORD
IS TOPS
IN SAN FRANCISCO**



Forget the others—because the hit number in San Francisco is 85.4% (Adults in Audience Composition—June Nielsen). KOBY is the top seller—keeps its loyal San Francisco audience in a buying frame of mind! No double spotting!

10% discount when buying KOBY — and KOSI, Denver!

KOBY / 10,000 Watts
in
San Francisco

See PETRY—and get on the
KOBY Hit Parade!

For Greenville, Miss.—WGVM
Mid-America Broadcasting Co.

Tv and radio NEWSMAKERS



Douglas J. Coyle has joined Sullivan Stauffer, Cowell & Bayles, Inc., as a vice president and management supervisor. He was formerly a vice president at Kenyon & Eckhardt, Inc., a position he held from 1950 until November 1958. Coyle began his career as a salesman with Vick Chemical Co. After a five-year hitch with the U.S. Navy during World War II, he re-joined Vick to serve as assistant advertising manager and production manager consecutively. He is a graduate of the University of Wisconsin (1939), and holds the rank of Commander in the United States Naval Reserve. He is married and resides in Darien, Conn.

Frank Shakespeare has been appointed general manager of WCBS-TV New York. Prior to this, Shakespeare was general manager of Station WXIX, Milwaukee, a position he has held since October, 1957. His first broadcasting job came in 1949 when he was named assistant to the sales manager of station WOR, New York. Shakespeare transferred to CBS Television Spot Sales as an account executive at the time WOR's Washington, D. C. station became a CBS affiliate. In 1954, Shakespeare became general sales manager of WCBS-TV. Shakespeare comes from Port Washington, N. Y. He was graduated from Holy Cross College in 1945. The Digges and Shakespeare appointments are among several made in CBS Films creation of an enlarged specialized executive staff.



Sam Cook Digges has been named administrative vice president of CBS Films, Inc., in the new executive structure at CBS Films. Previous to his new appointment, he was general manager of WCBS-TV. He joined CBS in April 1949, as an account executive in the new television department of Radio Sales. In 1950 he was transferred to Chicago as television manager of the CBS Radio Sales office there. Returning to New York in January, 1952, Digges was named Eastern Sales Manager of CBS Television Spot Sales, a post he held until the following December when he was named general sales manager of the department.



William F. Craig has been appointed vice president in charge of television programming at Grey Advertising Agency. He is presently a member of the William Morris Agency executive board, will join Grey on 1 January. After a tour as business manager for Dave Elman Productions, Craig joined Procter & Gamble Productions in 1946. He served as director of tv for that

company until 1956 when he joined the William Morris agency. His first association with the broadcast field was as an actor with CBS and NBC Radio prior to W. W. II. He left to join the U. S. Navy in 1940, rose to the rank of Lt. Commander during the war. He is a graduate of Oberlin College, resides in Pelham Manor, N. Y.

George Mathiesen has been appointed to the position of general manager of WBC affiliate KYW-TV, Cleveland. Mathiesen joined the Westinghouse organization in 1948 via KPIX, San Francisco when that station was beginning operations as Northern California's pioneer television station. Previously he had been with KSFO, San Francisco, where he began his broadcasting career in 1941 as a transmitter engineer. At KPIX, under his direct supervision, programs such as the "live" broadcast. *Open Heart Surgery*, have won numerous awards including the Governor's Award at California State Fair and the $\Sigma\Delta\Phi$ award.



John J. McClay has been appointed general manager of Westinghouse Broadcasting affiliate WJZ-TV, Baltimore, according to an announcement by WBC president Donald H. McGannon. McClay brings to this position a career in radio which dates back to 1939. His first association was with WPG, Atlantic City, as an announcer. Later he moved to WPEN, Philadelphia.

He served that station as program manager until August 1948 when he joined WCAU-TV, Philadelphia, in a similar capacity. He came to Westinghouse Broadcasting in 1956 as asst. to the vice president.

Arthur M. Swift has been appointed to the newly created post of manager, WTCN, Minneapolis. The announcement was made jointly by Phil Hoffman, v. p. and general manager of WTCN, WTCN-TV and Bill Schroeder, president and general manager of WOOD Broadcasting, Inc. Swift, a long-time sales executive of WOOD Broadcasting, has held the post of general sales mgr. for WOOD and WOOD-TV, Grand Rapids, Mich., since 1952. Prior to that he was a local salesman for WOOD. He is a graduate of Michigan State, is a member of the MSU Alumni Club, and Lion's Club. He assumes his new duties shortly after 1 January 1959.



Now! **50,000 watts**



*5,000 nighttime

Represented nationally by the
Henry I. Christal Co., Inc.



IN WISCONSIN

- The area with the **HIGHEST** industrial weekly wage in the state. (U.S. Employment Bureau)
- Serving the **RICHEST** farm counties in the Midwest with over 54,000 farm families.
- Serving the giant land of $\frac{3}{4}$ million people and two million cows.

WEAU-TV Eau Claire, Wisconsin

See your Hollingbery Man
in Minneapolis, see Bill Hurley

SPONSOR SPEAKS

Can you define spot radio's image?

An editorial in last week's SPONSOR pointed out that the greatest need in spot radio is to establish a new, appealing "corporate image" for the medium.

As long as many agencies and advertisers continue to think of radio spot as a cut-rate, second-best kind of operation, reaching only an audience of teenagers or underprivileged consumers, radio spot billings will not grow at the fast pace that the present-day market-by-market media selection strategy permits.

What is needed is a completely new and fresh, picture of the medium, a new image of its power and importance.

How would you define and express such an image?

SPONSOR addresses this question to station owners and station representatives, as well as to spot radio's many warm friends among agencies and advertisers.

We are seeking information and the best advice and opinions of the entire industry on this all important subject.

During the coming year SPONSOR will present a continuing series of articles on spot radio values, coverage and efficiency. Research on these articles is already underway.

We recognize that there are many kinds of problems and weaknesses in spot radio's present structure—among them excessive paper work, haphazard programing, and in some cases, inefficient selling methods.

We plan to cover each of these, and point out methods of correcting them. But, in addition, we would like to present during 1959 the best thinking of the industry on the challenging image question.

Please sit down and write us at least a one-page letter (longer if you wish) outlining your ideas and suggestions for improving spot radio's corporate image.

We look forward to publishing in the coming weeks, letters on this important subject, from thoughtful, practical, and imaginative men in the industry.

THIS WE FIGHT FOR: *Recognition by the air media that the larger problems affecting radio and tv can only be solved by industry-wide cooperation. No one man alone knows all the answers. Only by pooling ideas can we find enduring solutions.*



10-SECOND SPOTS

Sick, sick? Madison Avenue admen in a hurry can now enjoy psychoanalysis along with cocktails at Le Cupidon, an East 58th Street bistro. Eve Ross, the "nightclub psychiatrist" who holds forth there, reports some zany answers to her free association test, among the funniest being the account exec who described "sex" as "a wonderful way to say Goodnight."

Impact: The power of the tv commercial was demonstrated the other day in an adman's household when he asked his five-year-old daughter what she wanted Santa to bring her for Christmas. "What I want most," she promptly replied, "is a toy tooth-decay germ."

Troubles: From a WNEW-TV, New York, correction to a program log release—"Sunday, December 7—12:30 p.m.

KILL: The Transit Tangle
INSERT: Tension on the Waterfront.
Not much of an improvement there.

Cure for J. D.: Letter in London *Daily Mirror*—"Three of my children went to approved schools for minor offences. Another was beginning to go the same way until I got a TV on the H.P. (installment plan). The boy became good as gold. He started to go to church after watching services on television, and would not go out even when we wanted him to. Since the set went back because of non-payments—he has reverted to his old ways." *Steal back the set.*

Brain: The following letter was received by WBZ, Boston, from a student at MIT—"Gentleman: We note with interest the following item in which the superabundance of occurrences of the number 11 is most curious: On the 11th day of the 11th month of this year, immediately after announcing the correct time as 11 minutes past 11 p.m., your station broadcast the Symphony #11 by Henry Cowell, followed by the Clock Symphony. (No doubt the clock read 11:11 also). Furthermore, the name of Henry Cowell also contains 11 letters.—T. Neil Divine." WBZ manager Paul G. O'Friel (whose name contains 11 letters) noticed that the signer of the letter has 11 in his name.

It's catching: Admen who ride Madison Ave. buses report that nature has been mirroring art—tv art. Jackie Gleason's *Honeymooners* and its Ralph Cramden character has left in its wake a retinue of wisecracking bus drivers.

Radio
That
Reaches
The People

WIL
St. Louis
KBOX
Dallas
WRIT
Milwaukee

BUY Radio when you buy media
BUY Balaban when you buy radio
BUY KBOX when you buy Dallas
and you BUY the people that BUY

THE BALABAN STATIONS
in tempo with the times
Sold Nationally by Robert E. Eastman

A time-buyer (you?) can relax in Miami

*... where one station—WQAM—
is first 240 of 240 quarter-hours*
on latest South & Central Florida Area Pulse*

And that's not all! Other WQAM firsts include:

HOOPER: 40.5% average—more than next 4 stations combined. First 264 of 264 daytime 1/4 hours.

PULSE: (Metro) 280 first place daytime 1/4 hours out of 280.

TRENDEX: First a.m., afternoon, all day.

How first can you get? Talk to Blair or WQAM General Manager Jack Sandler and find out.

*6 a.m.-6 p.m., Mon.-Fri.

The new **WQAM**

*Serving all of Southern Florida with
5,000 watts on 560 kc.*

MIAMI



STORZ STATIONS

TODAY'S RADIO FOR TODAY'S SELLING
TODD STORZ, PRESIDENT • HOME OFFICE: OMAHA, NEBRASKA

WDGY
WHB
KOMA
WTIX
WQAM
W...
W...AM
WT...